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DECEMBER 2, 1995

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

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## Labels Hope For Holiday Sales Surge Will Boost At Year's End Save Retail's Flat '95?

■ BY ED CHRISTMAN

**NEW YORK**—With the price war continuing to take its toll on an overbuilt retail base, and the continued emergence of computer-related entertainment product competing for consumer dollars, record company executives are hoping for a strong surge in year-end holiday sales to boost the health of the account base. "If this isn't the Christmas we all hope it will be, we are going to be looking at a very different retail landscape next year," says Jim Uric, senior VP of sales at Arista.

That scenario could include more bankruptcies, store closings, and a large return of product to music manufacturers, industry executives fear. This year, Wherehouse Entertainment and Kemp Mill Music filed for Chapter 11 reorganizations, while Trans World Entertainment and its

Musicland Group announced that they were closing stores. Other chains, including Blockbuster Music, WaxWorks, and National Record Mart, have put a hold on expansion.

Until this week, fourth-quarter releases have failed to ignite retail sales. Through mid-September, year-to-date unit sales were up only

**'BEATLES' 'ANTHOLOGY' A FAREWELL OF HOPE... PAGE 5**

0.3% above the same period in 1994 (Billboard, Sept. 22).

Since then, sales have eroded despite releases from such big guns as Mariah Carey, Madonna, Alice In Chains, Michael Bolton, Green Day, The Doug Poind, Alan Jackson, and Janet Jackson.

Sales during October and November, traditionally the strongest time of the year for music chains, have

been flat. Total year-to-date unit sales are off by 0.4%. But first-day sales of the Beatles' "Anthology" album were vigorous, giving retailers hope that overall sales would explode from Thanksgiving through Christmas (see story, page 5).

"We are cautiously optimistic that holiday sales will be strong," says PCD executive VP John Madison. "However, I don't really believe that they will be strong enough to prevent further fallout. We are just hopeful that the fallout will be minimal."

Others are less upbeat about the future and say that they are strapping in for what they describe as a roller-coaster ride.

One longtime industry distribution executive says, "I don't think I have ever seen the account base in the financial turmoil that it is in now. Twenty years ago, when retail started

(Continued on page 10)

## Perlman Finds Roots On Angel

■ BY HEIDI WALESON

When violinist Itzhak Perlman went back to his roots last summer,



PERLMAN



he dove into klezmer, once the community music of Eastern European Jews and the Jewish Diaspora, now a resurgent musical form that finds fans everywhere from jazz clubs to classical music festivals.

(Continued on page 10)

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## Pacific Harmony Fuels Creativity

■ BY MIKE LEVIN

**BALI, Indonesia**—Put two songwriters in a Los Angeles studio, and you either get a collaboration or a fist-



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fight. Put 80 of them in a hotel in Bali, and you get a new take on the creative process and a huge room-service bill. By picking up the 10-day tab (via associated companies) for Pacific Harmony/Indonesia 1995 here and in

(Continued on page 20)

## Brazil's Retail Sector Faces Changing Economic Climate

■ BY ENOR PAIANO

**SÃO PAULO, Brazil**—The Brazilian music market is weathering the nation's economic upheaval, but retailers are being forced to tighten their belts in the face of decreasing profit margins and competition from mass merchants.

According to Bernardo Tavares, president of the Fadoastele retailers association ALD/MAESP, membership has dropped from 2,700 in the mid-'80s to 900 in 1995.

Tavares says that the decline was caused by department stores and

supermarkets, which began selling records in 1987.

The volume discounts these large chains receive from the major record companies allow them to sell records at extremely low prices, sometimes cheaper than the wholesale prices that small retailers receive.

There are eight supermarkets and department chains in Brazil that sell CDs aggressively. These clients combined account for 20%-30% of sales for the six major record companies.

According to Mauro Pires, GM of the LaLo A chain, which has six stores

(Continued on page 20)



## TriStar Act Up To 'Monkey' Business

■ BY STEVE McCULLURE

**TOKYO**—Super Junky Monkey, one of the most original bands to come out of Japan's exciting underground music scene in the last few years, has attracted a core group of fans in the U.S.



SUPER JUNKY MONKEY

during the three American tours it has done since 1990.

Sony's TriStar Music label is hoping to bring the band's music to a wider audience with the Nov. 21 U.S.

(Continued on page 10)

**BRAZIL**  
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SEE PAGE 51

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• CHANT BY BENEDETTO MONTE • NAGA 39

## CLASSICAL CROSSOVER

• LIVE FROM THE SYMPHONY (THE FLOOD LONDON PHILHARMONIC SCHOLES) • FORTHE MUSIC 36

## COUNTRY

• THE GREATEST HITS COLLECTION • ALAN JACKSON • ARIA 34

## HEATSEEKERS

• THE MUSIC OF CHRISTMAS STEPHEN CLIFT CHAPMAN • SPENCER 22

## JAZZ

• HERE'S TO THE LADIES • TOM BENNETT • COLUMBIA 40

## JAZZ / CONTEMPORARY

• BREATHLESS • KENNY G • ARIA 40

## KID AUDIO

• CLASSIC DISNEY VOLUME 1 • 50 YEARS OF MUSICAL MAGIC VARIOUS ARTISTS • WALT DISNEY 67

## NEW AGE

• CHRISTMAS IN THE AIR MANHATTEN STEARBLORCH • AMERICAN GRAPHICSONE 38

## POP CATALOG

• MIRACLES THE CHRISTMAS ALBUM • KENNY G • ARIA 70

## R&B

• R KELLY • B KELLY • AVE 29

## THE HOT 100

• ONE SWEET DAY • MARSHY CAREY & BOIZ • B MEN • COLUMBIA 58

## ADULT CONTEMPORARY

• AS I LEAVE YOU • SOPHIE B. HAWKINS • COLUMBIA 88

## COUNTRY

• CHECK IT OUT • GEORGE STRAT • ARIA 34

## DANCE / CLUB PLAY

• TAKE ME HIGHER • DIANA ROSS • MOTOWN 32

## DANCE / MAXI-SINGLES SALES

• ONE SWEET DAY • MARSHY CAREY & BOIZ • B MEN • COLUMBIA 32

## LATIN

• SI TU VES • ENRIQUE IGLESIAS • FORTHE MUSIC 37

## R&B

• EMMALE (SHOOT, SHOOT) • WHITNEY HOUSTON • ARIA 26

## RAP

• HEY LOVER • LL COOL J • DEF JAM / RCA 30

## ROCK / ALBUM ROCK TRACKS

• NAME • GOO GOO DOLLS • VENTS BLADE 83

## ROCK / MODERN ROCK TRACKS

• MY FRIENDS • RED HOT CHILI PEPPERS • WARNER BROS. 83

## TOP VIDEO SALES

• BATMAN FOREVER • WARNER HOME VIDEO 24

## LASERDISCS

• PULP FICTION • MCA UNIVERSAL 80

## MUSIC VIDEO

• LIVE FROM AUSTIN, TEXAS • SOUV. MUSIC VIDEO 29

## RENTALS

• BATMAN FOREVER • WARNER HOME VIDEO 29

TOP ALBUMS

HOT SINGLES

TOP VIDEOS

## NO. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

### BLUES

• GREATEST HITS • STEVE RAY VAUGHAN & DOUBLE TROUBLE • EMI

### CONTEMPORARY CHRISTIAN

• I'LL LEAD YOU HOME • MICHAEL W. SMITH • BRANSON

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# Sales Beatles Set Give Retailers Hope

## Capitol Anthology Dwarfs Other Big Releases

This story was prepared by Chris Morris from Los Angeles and Ed Christmas in New York.

LOS ANGELES—Music retailers' "Super Tuesday" proved to be, in a word, flat. First-day sales of Capitol's "The Beatles Anthology 1" dwarfed those of other hot new titles at most locations on the two-CD set's Nov. 21 street date.

Major pre-Christmas releases, including Garth Brooks' "Fresh Horses" (Capitol), Bruce Springsteen's "The Ghost Of Tom Joad" (Columbia), and Don Henley's "Actual Miles: Henley's Greatest Hits" (Geffen), hit stores the same day.

But according to a store survey conducted by Billboard Nov. 21, the Beatles set—which contains hitherto unreleased songs by the Liverpool quartet and the heavily promoted "new" track, "Free As A Bird"—trumpeted overwhelmingly at the cash registers. In fact, few retailers cite any other title as a hot seller.

The Beatles package was doubtlessly boosted by enormous viewership Nov. 19 for the first of ABC-TV's three "Beatles Anthology" telecasts. The two-hour opener, which was succeeded by broadcasts Nov. 22 and 23, pulled an audience of 47 million, according to a network estimate.

Retailers—even independent retailers who didn't receive their shipments until street date—say that widespread interest in the Beatles, sparked by the TV program's promotional campaign and widespread press attention, is drawing consumers into stores in extraordinary numbers. Many see high activity in the aisles as a harbinger of good news after a long drought at retail. However, some question whether the sales will be enough to boost an otherwise flat year (see story, page 1).

"The show revived people's interest again," says Mitch Stubbs, manager at Off Record in San Diego. "It was great to have a buzz in the store again... It's the kick in the ass that the industry needed."

Ron McPhee, manager of the Warehouse in Colma, Calif., says, "The Beatles are outdistancing the other releases right now. [Customers] were here as soon as we opened, buying multiple copies... It's getting people back into the store, a lot of people who haven't bought music in a long time."

McPhee notes that the huge Beatles sales are something of an anomaly at his store, since the Colma outlet is primarily an urban-music specialist, where titles like the Whitney Houston-driven "Waiting To Exhale" soundtrack, Quincy Jones' "QJ Joint," and R.

Kelly's self-titled new release are current top sellers.

Howard Appelbaum, who heads up the 12-unit Kemp Mill Music in Beltsville, Md., adds, "Up until a week ago, there didn't seem to be that much hype surrounding the release, but a great deal of interest has been generated by the broadcast of the show. Somehow, in the last seven days, the enormity of the marketing machine kicked in, and the awareness was huge. The interest has become extraordinary."

Peter Luckhurst, president of HMV U.S.A., which operates 13 stores, believes that response to the Beatles juggernaut would have been even more pronounced if Capitol had put the albums in stores Nov. 20, the day after the ABC broadcast, as originally planned.

The documentary Sunday and all the pre-publicity had people cooing into the store," says Luckhurst. "It would have been great to

have it [Nov. 20]. Nonetheless, it is flying out the door."

Phil Peffer, manager of Blockbuster Music's Las Vegas store, is one of the few retailers to report a competing title holding its own with the Beatles.

"Garth Brooks and the Beatles are blowing out," Peffer says. "Garth has been selling pretty good. I've seen more quantity with Garth... We're in a country area, so that's why Garth is good here."

### MIDNIGHT MADNESS

Some retailers got a jump by placing the new early-on sale at midnight Nov. 21 and found early-late buyers heading for the Fab Four.

Steve Harman, Tower's regional manager for the New York/Philadelphia area, says that the chain had a tremendous kickoff at midnight sales in 12 of the 13 Tower stores in his

(Continued on page 101)

# Deems Taylor Awards Celebrate Authors, Publishers, B'casters

NEW YORK—The 28th Annual ASCAP-Deems Taylor Awards will honor two broadcasters, eight book authors and their publishers, and eight writers and editors of magazines, newspapers, or program notes and their publishers for outstanding print and media coverage of music in 1994.

Two special citations will also be presented for the awards ceremony, which will be held Dec. 14 at the Stanley H. Kaplan penthouse in the Rose Building in New York.

"The ASCAP-Deems Taylor Awards have been, for almost three decades, a wonderful way for the songwriter, composer, and music publisher community to honor the authors, critics, and broadcasters who have made music their mission," says Marilyn Bryzman, president/ chairman of ASCAP. "The Deems Taylor honorees have each set a distinctive light on the varied musical subjects they cover."

The broadcast award in television will be presented to WGH Boston and the BBC for the 10-part documentary "Rock & Roll,

which was produced for PBS. The broadcast awards in radio will be presented to Chorus America for creating and producing "The First Act," a national radio series featuring performances by member ensembles.

The authors of the winning books are Mary Ellen Barrett, for "Irving Berlin: A Daughter's Memoir" (Simon & Schuster); Deleone Birch, for "Theos" (HarperCollins); Humphrey Burton, for "Leonard Bernstein" (Doubleday); Saul Chaplin, for "The Golden Age Of Movie Musicals And More" (University of Oklahoma Press); Joseph Kerman, for "Write All These Down: Essays On Music" (University of California Press); Richard Kramer, for "Distant Voices: Schubert And The Concepting Of Song" (University of Chicago Press); Jeffrey Kresky, for "A Reader's Guide To The Chopin Preludes" (Greenwood Publishing Group); and Thomas L. Riis, for "Just Before Jazz" (Smithsonian Institution Press).

The writers and editors of the winning articles or program notes are Mark DeVoto, for his article "Berg Guides" in *Journal of the Arnold Schoenberg Institute*; Carter

(Continued on page 101)



## REPEAT PERFORMANCES

Both for new artists and long-established ones, the residency tour is proving to be an effective marketing tool. The idea is to play multiple low-ticket dates in small clubs within a manageable region. Special correspondent Jim Bessman reports. **Page 18**

## ARTISTIC ON-AIR PROMOTION

As radio builds relationships with record labels, managers, and artists, it is not uncommon for an act to make an extra effort to support a station. Carrie Borzillo has the story. **Page 87**

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## THIS WEEK IN BILLBOARD

CATEGORY	10	MERCHANTS & MARKETING	85
ARTISTS & MUSIC	13	Retail Track	68
Executive Turntable	14	Declarations Of Independents	69
The Beat	16	Child's Play	70
Pop	20	Top Christmas Albums	71
Continental Drift	21	The Enter-Active File	72
Popular Upsurge	22	Home Video	73
R&B	23	Shell Talk	74
The Rap Column	29	REVIEWS & PREVIEWS	81
Dance Trax	31	PROGRAMMING	87
Country	33	Nut Job	88
Latin Notes	38	MUSIC VIDEO	91
Critical/Keeping Score	38	FEATURES	95
Singles/Buyers Guide	45	Update/Lifelines	86
Blues	45	Hot 100 Singles Spotlight	87
INTERNATIONAL	45	Behind the Bullseye	104
NEWS	47	CLASSIFIED	84
History Of The World	48	REAL ESTATE	86
Global Music Pulse	49		

# EMI Music Has Record Sales In 1st Half Of '95

■ BY JEFF CLARK-MEADS

LONDON—EMI Music, widely regarded as being prepared for a new year, produced another record performance in the first half of the fiscal year, according to parent company Thorn EMI.

The Thorn EMI figures for the six months ended Sept. 30 show that music-disc sales were up 25.8%, and profits were up by 23%, compared with the same period last year.

A statement from Thorn EMI says the results reflect the full consolidation of Japanese company Toshiba-EMI, in which Thorn EMI increased its stake to 55% in October 1994.

The company says that without the Toshiba-EMI consolidation—

that is, comparing on a like-for-like basis—the music group's sales for the six months were up 4.4% over last year, and profits were up 10.4%. However, with Toshiba-EMI's contribution, total sales moved to \$1.75 billion and profits to \$193.1 million.

Thorn EMI says the increases were assisted by U.K. sales of Pink Floyd's "Pulse," Blur's "The Great Escape," and Supergrass' "1 Should Coco," along with the continuing success of the Now! hits compilation series, currently working on its 31st release.

A company statement says, "In North America, sales were driven by Selena's 'Dreaming Of You,' which

(Continued on page 91)



**Launching Around.** Virgin Records president/CEO Phil Quartararo, front, socializes with developers of the Rolling Stones' "Voodoo Lounge" CD-ROM at a launch party in Virgin's Los Angeles offices. Evoking the "Voodoo Lounge" mood were toasting, jangle sounds, and Cajun food. Attendees had the opportunity to try out the CD-ROM at play stations set up in the party. Shown in back row, from left, are David Eno, Second Vision New Media; Toni Young, Second Vision New Media; Neil Anderson, GTE Entertainment; and Nadir D'Prinet, Second Vision New Media.

# Landmark Gets \$5.2 Mil In Damages Judge: Labels Wrong In Filing Bankruptcy

■ BY ED CHRISTMAN

NEW YORK—Landmark Records Distribution has been awarded \$5.2 million in compensatory and punitive damages and legal costs by a U.S. bankruptcy judge, who ruled that three labels made a last-fifth filing of an involuntary bankruptcy petition against the company.

The petition, which was filed by Tommy Boy, Select Records, and Max Entertainment, on Jan. 25, 1994, was dismissed in March of that year by U.S. Bankruptcy Court for the District of New Jersey. After an appeal by the labels, the decision was upheld by a New Jersey district court in September 1994.

But Landmark closed its doors in April 1994, saying that it was mortally wounded by the bankruptcy filing. Landmark lawyers argued that the petition was filed in connection with Tommy Boy's failed efforts to acquire Profile Records, a sister company of Landmark.

Profile was co-owned by Steve Plotnicki and Cory Robbins. They each also owned 44% of Landmark, and a third partner, But Goldstein, owned 12%, the court documents say.

According to the documents, Tommy Boy was involved in negotiations with Select Records and Max Entertainment to acquire Profile. But coinciding with those negotiations, the two Profile partners discussed ending their partnership, and Select Records was buying out his partner Jan. 24, 1994—the day before the involuntary petition was filed.

In dismissing the original petition, Judge William P. Tushnet wrote that Tommy Boy and label president Tom Silverman "were frustrated that their quest to acquire Profile... ended in failure." The judge further found that the filing was not for "legitimate business reasons but was filed for vindictive motives to punish Plotnicki and Landmark for the breakdown in acquisition talks."

The judge cited Tommy Boy's "extreme bad faith" and said Select also acted in bad faith, citing their motives "spiteful and malevolent."

According to court documents, Tommy Boy agreed to pay all fees for the petition, including the \$200,000 in attorney's fees claimed that agreement indemnifies them against damages.

The damages, awarded Nov. 16, included \$4.2 million in compensatory and \$500,000 in punitive damages, as well as legal costs, which were stated in the judge's ruling at \$1.5 million. The court gave Landmark 30 days to set forth all legal costs, and a subsequent 25-day deadline for the petitioners to file any objection. Other legal actions involving the contending parties are still pending.

Plotnicki declines comment, and, at press time, executives at Tommy Boy, Select, and Max did not return phone calls seeking comment on the decision or other related matters.

# Questions Arise At MCA As Morris Succeeds Teller

■ BY CRAIG ROSEN

LOS ANGELES—Following the resignations of MCA Music Entertainment Group chairman/CEO Al Teller and MCA Records president Richard Palmese, it remains unclear what further changes the company will undergo under new chairman/CEO Doug Morris.

Only one thing was certain at press time—that Palmese's successor will not be Elektra Entertainment Group chairman/CEO Sylvia Rhone, at least as long as she is under contract.

"I won't tamper with any contracts," says Morris. "That's not the way I do business." Rhone was a close ally of Morris at the Warner Music Group and was considered an obvious choice for the MCA Records presidency.

Morris was named as Teller's successor Nov. 16, just hours after the ousting of Warner Music Group chairman/CEO Michael Fuchs, making it one of the most dramatic single executive reshuffles in recent industry history.

Palmese resigned four days later, leaving Morris to handle the daily operation of the company. (Continued on page 106)

# Burke Gets Dual Role At Virgin Or Price And Virgin Cinemas

■ BY JEFF CLARK-MEADS

LONDON—The head of the U.K.'s biggest dedicated record retail group is now also head of a chain of cinemas.

Simon Burke, managing director of Virgin Or Price, has been appointed part-time chairman of what is now Virgin Cinema, a 120-site chain acquired by the Virgin Group (Continued on page 85)

# Survey: Storyline Is Key To Effective Videoclips

■ BY CRAIG ROSEN

LOS ANGELES—A strong storyline—but limited use of special effects—appears to be the key to a successful music video, according to a nationwide survey of music video viewers conducted exclusively for Billboard.

The results of the survey by Real Sound Research, a division of the Music Marketing Network of Red Bank, Pa., were revealed at Billboard's recent Music Video Conference at the Loews Santa Monica (Calif.) Beach Hotel (see story page 91).

The findings—which, according to Music Marketing Network's VP of research Joe Rapolla, "should be viewed as indicative of general trends"—were gathered from a two-phase study. First, the firm surveyed a focus group consisting of active music consumers and video viewers ages 17-25. A video-

tape of the focus group's responses was shown during the panel.

In addition, Real Sound Research did a telephone survey of 300 consumers nationwide, aged 14-40.

Muscle Marketing Network's Marcus Peteroni noted that labels often tend to research before choosing singles, but videos are rarely tested. He added that perhaps videos should be tested "with a few agencies test commercials."

Viewers were also "highly viewer" interested in an engaging narrative, with 28% of respondents expressing a preference for videos with storylines and another 19% saying they liked it when artists acted out a song on video.

Live performances were cited as the favored video type by 23% of respondents in the overall telephone survey. However, a male focus group participant said he disliked such videos.

(Continued on page 94)

# Schlager Gets Billboard Development Post; Nunziata, Gillen Move Up Editorial Ladder

NEW YORK—Ken Schlager, Billboard's managing editor for the past 10 years, has been named director of strategic development for the Billboard Music Group, effective Dec. 4. He will be succeeded as managing editor by news editor Susan Nunziata. Moving up to the news editor post is Marilyn Gillen, currently editor of Billboard's EnterActive page.

In his new post, Schlager will work across the entire breadth of the Music Group's properties to enhance existing ancillary projects, such as Billboard (online, conferences, directories, the annual Billboard Music Awards, and the recently announced Billboard Live music clubs. Additionally, he will explore new opportunities and potential acquisitions.

Schlager will continue to be based in New York and will report directly to Howard Lander, president and publisher of the Music Group, which includes Billboard, Airplay Monitor, American Business, Musician, Music Monitor, and Music & Media.

"During his tenure as managing editor, Ken helped build and oversee a staff that had allowed Billboard to enjoy a period of steady growth and ever-increasing editorial excellence,"

says Lander. "It is vital that we further capitalize on Ken's unique skills to fully exploit the Music Group's potential."

Nunziata takes over as managing editor after three years as news editor. In her new post, she will be responsible for coordination of Billboard's entire editorial staff in five U.S. offices. She will continue to be based in New York and will report to editor in chief Tim O'Neil.

Gillen will assume Nunziata's responsibilities as news editor, directing the editorial staff's news-gathering efforts and assembling the weekly Commentary page. Currently based in Los Angeles, Gillen will transfer to New York in January; she

will report to Nunziata.

"Susan is a seasoned industry professional whose distinguished herself enormously as news editor during this dramatic period of expansion in Billboard's overall coverage," says White, and she'll be drawing still further on her wide range of music journalism experience in her well-earned new role as managing editor.

"Marilyn Gillen has done a truly exceptional job in every (Continued on page 101)

When they ask for the world this holiday season, give it to them.



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This One



XACN-NHU-XJR9

# BMI Legislative Landmarks

Strengthening and defending copyright protection for songwriters and music publishers has been at the top of BMI's agenda throughout 1995. Thousands of BMI songwriters have devoted their time and talents to campaigns at both the national and state levels, writing, phoning, and faxing elected representatives at all levels of government. Dozens have traveled to state capitals and to Washington to make the songwriters' case in person. Here is a brief overview of some of those visits.

Throughout the year, groups of songwriters "walked the halls" of Capitol Hill, urging members of Congress to oppose bills (H.R. 789 and S. 1137) that would grant a total exemption from copyright liability for any public performance of music over radio or television in restaurants, bars, retail and other establishments. If passed, these bills will have devastating effects on songwriter and music publisher royalty income. In coordination with BMI, songwriters from throughout the nation flew to Washington on numerous occasions to meet with their Representatives and explain in person the disastrous effects of these two bills.



Kristy Jackson, Jack Conrad, Representative Patricia Schroeder (D-CO), Bill Strick, Jon Lind



BMI's legislative liaison Fred Cannon, Representative Jerry Nader (D-NY)



John Henry, Representative Martin Hoke (R-OK), Walter Murphy



Jack Conrad, Kristy Jackson, Roger Murray, Representative Xavier Becerra (D-CA), Shri Dixon, Jon Lind

BMI's composers made a strong impression in ads appearing in Congressional publications "Roll Call" and "The Hill".

*"Without my songwriter performance royalties, I never could have survived over the years. How can a law say that I don't deserve to be paid as a songwriter when the restaurant plays my music for their paying customers?"*

*Little Richard*

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*"I've worked hard for many years to be recognized by the public, so it's hard to understand why I should have to give my creative efforts away to people who don't respect my work, but still want to use it for their benefit."*

*Vince Gill*

*"Instrumental music has become the soundtrack of our lives. No law should deny composers of that music their livelihood."*

*Keeny G*



Singer/songwriter Larry Gatlin made several trips to Washington during the year, urging Senators and Representatives to oppose H.R. 789 and S. 1137. He eloquently carried the songwriters' message to dozens of members of Congress, including leaders on both sides of the aisle.



Larry Gatlin, Representative Richard Army, House Majority Leader (R-TX)



U.S. House Speaker Newt Gingrich, Larry Gatlin



Larry Gatlin, Representative Tom DeLay, House Majority Whip (R-TX)



Larry Gatlin, Senator Hank Brown (R-CO)



Larry Gatlin, Senator Alan Simpson (R-WY)



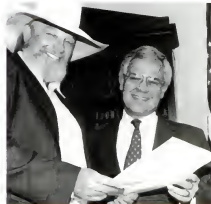
Larry Gatlin, Representative Kay Bailey Hutchison (R-TX), Senator Phil Gramm (R-TX)



Senator Patrick Leahy (D-VT), BMI's Presidents and CEO Frances W. Preston, Gary Morris



Representative Carlos Moorhead (R-CA), Charlie Daniels, Representative Sonny Bono (R-CA)



Charlie Daniels, Representative Bob Clement (D-TN)



Senator Fred Thompson (R-TN), Gary Morris, Senator Ben Nighthorse Campbell (R-CO)

Charlie Daniels and Gary Morris met with dozens of members of Congress in a series of visits to Washington. Daniels and BMI staff worked with a number of Representatives, including Representative Sonny Bono and Representative Bob Clement, who sent out "Dear Colleague" letters urging other members to oppose H.R. 789. Gary Morris and BMI Director and CEO Frances Preston worked tirelessly with Senators to strengthen opposition to S.1137.



Kurt Bestor

Noted television and film composer Kurt Bestor testified and visited with members of Congress considering legislation extending copyright protection to digitally transmitted sound recordings. The bill was signed into law in early November by President Clinton.



Mark Fried, Lloyd Price, Governor Christine Todd Whitman (R-NJ), Dan Speers

In addition to those pictured here, writers travelling to Washington and state capitals to speak on state and federal legislation included Marcia Ball, Jeff Barry, Angela Cassett, Sonny Curtis, Steve Allan Davis, Billy Dean, Randy Edelman, Stu Gardner, Julie Gold, Larry Henley, Joshua Kadison, John Henry Kreitter, Sandy Linzer, Alan Menken, Bernard Miner, Miguel Morejon, Ed O'Donnell, Robert Pollack, Phillip Sampson, Skip Scarborough, John Sebastian, The Statler Brothers, David Tedder, Nestor Torres, Lonnie Williams, and Chris Wall.

Dozens of battles were fought in state legislatures to defeat or amend legislation that would have made it extremely difficult for performing rights organizations to license restaurants, bars and a wide spectrum of retail businesses. State legislatures around the nation watched as model anti-songwriter legislation was defeated in New Jersey through a veto by Governor Christine Todd Whitman.



# Performance Memory

## Perf. Right Act A Partial Commitment

■ BY NEMHIAS GUEIROZ JR.

In October, the U.S. passed the Performance Right in Sound Recording Act (Billboard, Oct. 21), but there are some important issues to take into account before applying this partial commitment to the legal dispositions of the Berne Convention of which the U.S. became a member in 1989 (Billboard, March 25, 1989).

The new U.S. performance right does not provide for specific rights to be paid for analog broadcasts. Yet performance-right laws in other Berne-member countries apply not only to digital but to all and analog uses, creating a broader rights-collecting base.

In all of Latin America, including Mexico, there are distinct and operational performance-right structures in place that apply to analog broadcasts. Brazil, which rose to be the second-largest world music market in 1994, according to the IFPI, was one of the first countries in the world to adopt and practice a performance right on a regular basis. The first such payment was made in Brazil in 1967, following standards set forth

by the 1961 Rome Convention on neighboring rights (Performance or connected rights). Performance-right payments emanating from radio stations, live public performances, and club play are common throughout Latin America, significantly enlarging the copyright-collection arena and confirming not only

bill. But I expect that a plethora of legal disputes will ensue, emerging from the need to establish quick reciprocity toward the Berne Convention nations and to address the ever-expanding influence of American entertainment products in the global marketplace.

Moral rights are also a significant issue that have not yet been brought into the U.S. copyright law. The American courts recognize a copyright transfer or assignment only on a total basis. There are no partial assignments of copyrights or parts of copyright-related materials under U.S. law. However, all Berne-member nations expressly recognize a separate, unassignable, perpetual moral right automatically from with every copyright of intellectual creations.

Without offering reciprocal rights to performing artists, interpreters, singers, and musicians from other countries, the American market will experience the loss of large sums of monies, since Berne-member countries will, in response, refrain from effecting payments on performance rights generated by American products on sale in their markets.



The U.S. performance right raises issues.

Nemhias Gueiroz Jr. is an attorney with a copyright, entertainment, and intellectual property practice in Rio de Janeiro, Brazil.

authors as legitimate proprietors of their created works, but performing artists as owners of the economic rewards of their creative talent and inspiration.

American show business stands to gain a lot from its adoption of a performance-right

### VOCES CARRY

## 'Clean' Versions Of Stickered Songs Difficult To Get

### Mobile DJ Frustrated By Inability To Purchase Edited Promo Items

■ BY JOHN ALLO

I am a mobile DJ who performs at many junior high and high school dances. The students who attend these events are avid fans of Getten Records' act White Zombie, especially the song "More Than Human." When I went to purchase this song, I noticed an explicit-lyric warning sticker on not only the full-length CD, but on various import CD singles. The Newbury Comics store in Braintree, Mass., informed me that the song was never released as a domestic single, so the only versions available for purchase are those mentioned above.

All of these versions contain frequent uses of a certain profanity, best described as "MF." My concern is that I cannot play these versions, as the school principals in attendance forbid such language at the dances. I have heard clean versions of this song on both WAAF Worcester, Mass., and MTV. These are the versions I would like to play that are usable to purchase. WAAF informed me but it is

playing item number PRO CD 4727A (a promo-only item), which contains two versions, a clean one and the album version with profanity. Obviously, MTV is using the clean version for its audio track. I was informed by Getten's distributor, Uni, that this version is available only as a promotional item. I do not think it is entirely fair or ethical to use radio and MTV to promote an artist's songs and then deny the public the opportunity to purchase the versions they are being solicited to buy.

I am not suggesting any form of censorship. If it acts like White Zombie, Nine Inch Nails, and Alanis Morissette find it impossible to express their creative sides without expletives, so be it. However, the practice of record companies promoting via radio and video versions of songs that the public is unable to buy is wrong. In the case of White Zombie, the only way one can obtain the clean version of the hit is to either be a radio DJ or work for MTV. Consumers do not get the same options that labels give to radio and MTV.

Mobile DJs do not have the same choices as broadcasters, and this is very frustrating. The album version is an explicit promotional arm of record labels in that we are in a position to play songs for the entertainment of audiences who are the most likely purchasers of a given band's material. As a substantial operator and a parent, I am uncomfortable with "explicit lyrics" and seek out clean versions whenever possible. If I am unable to purchase a clean edit of a popular song for my junior high audience, I will be forced to play the explicit version of MTV, thereby depriving the record company of income and the artists of various royalties.

Is this a situation that labels wish to encourage? By promoting one clean version of a song and then selling another profanity-laden version over the counter, labels are engaging in a cynical and harmful type of "bait and switch," and it is plain wrong.

John Allo is owner of the *Mass. Music Co.* in Rockland, Mass.

### LETTERS

#### TOP DOGGS VERSUS UNDERDOGS

While I understand that the point of major Omar Bradley's commentary (Billboard, Nov. 18) was to promote the Rap the Wave Foundation (a great idea), I must take issue with some of the information he provides concerning the sales of Snuggly Dogg's records. Firstly, Death Row Records can't claim a great deal of success with Snuggly Dogg's record, as they were distributed through Atlantic Records. Second of all, there was major radio (and video) play on all of the singles that were released from that album—even here and in New York, where West Coast rap

artists tend to get the same support as their East Coast counterparts. Finally, there was plenty of "worldwide advertising" concerning Snuggly, including full-page color ads in various rap music magazines as well as numerous radio advertisements. Labels like the one I am employed by, Strictly Rhythm, or our rap music affiliate, Flat Wax Records, are truly "industry leaders" in their field. I believe Snuggly Dogg's had all of the "regular trappings," as Bradley put it, of "record industry promotions," and then some.

Rick Rosenberger  
Strictly Rhythm Records  
New York

#### PAJAMA PARTY APPLAUDS DAPHNE

As Daphne's first producers, we were excited to see Larry Flick's piece about her ("Ingenue Daphne," Billboard Nov. 18), and we're thrilled about her success. However, we must correct Flick's reference to Pajama Party as a "defunct trio." The group is alive and well and currently in the studio recording a new single, albeit sans Daphne and Freestyle.

Peggy Sanders  
Jim Klein  
Sendars-Klein Productions, Inc.  
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# Artists Music

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## Arista Builds Simon 'Anticipation' Label To Release 30-Year Retrospective Box

■ BY CRAIG ROSEN

LOS ANGELES—For fans seeking a retrospective of Carly Simon's 30-year career, the anticipation is over. On Dec. 3, Arista Records will release worldwide "Clouds In My Coffee 1965-1993," a three-CD boxed set.

The set includes such Simon classics as "You're So Vain" (which contradicted the lyric that serves as the box's title), "Anticipation," "Nobody Does It Better," and more recent material, such as "Let The River Run," "Touched By The Sun," and "The Stuff That Dreams Are Made Of."

The set will be priced in the U.S. at \$49.98 for CDs and \$39.98 for cassettes.

For Simon, compiling the set, which includes material recorded for Elektra, Warner Bros., Arista, United Artists, and Angel, was a labor of love. In fact, Arista did not obtain the last songs for the set until early No-



SIMON

vember, forcing the album's release to be delayed by two weeks.

"It's so hard when you have five different record companies involved," says Simon. "We had to do a lot of searching for tapes, and oddly enough, we couldn't find some, so there are a couple of songs that aren't on there that should be, like 'Attitude

Dancing.'"

Also absent is material from a 1966 session in which Simon was backed by the Band's Robbie Robertson, Rick Danko, and Richard Manuel.

Initially, Simon was hoping for a four-CD retrospective, but the licensing fees proved prohibitive. "Because of the negotiations with all the other record companies, if it would have been four discs, I would have actually made no money on it," she says.

Still, "Clouds In My Coffee" has a wealth of unique material, including "Play With Me," Simon's first demo, recorded in 1965. "It's just me singing and playing guitar recorded on a four-track," Simon says.

Other unreleased material includes "Angel From Montgomery" and "I'm All It Takes To Make You Happy," recorded during the early '70s with producer Paul Buckmaster.

"They were going to be on the 'No" (Continued on page 101)

## World Beat Label, Island Find It Takes 3 To Quango

■ BY LARRY FLICK

NEW YORK—Through its new joint



Quango

venture with independent label Quango, Island Records is aiming to expose a broad range of global underground club acts to mainstream audiences.

In its production and distribution agreement with Island's Independent Labels System, the 9-month-old, Los Angeles-based Quango will issue approximately two multi-set compilations every month for the next year.

Initially, the releases will be geared largely toward world beat-flavored and ambient-dub dance ma-



Quango Music Group founders, from left, Jason Bentley, George Ghiz, and Bruno Guez.

nic styles. Some sets will showcase a variety of acts under a specific genre umbrella, while others will offer catalog-oriented introductions to small and often vinyl-only European in-

(Continued on page 93)

## One Year Into VH1 Makeover, Change Evident, Image Slick

■ BY BRETT ATWOOD

LOS ANGELES—One year after VH1 began a major makeover cam-

paign to "suck in" new viewership, the channel is aiming to fulfill its ambitious promise of providing newer clips, music-themed original programming, and a slicker image.

The 10-year-old channel, which is available to approximately 53 million U.S. subscribers, is banking on the restructured format to lure the active viewer between the ages of 25 and 44—an audience



Sophie B. Hawkins, left, with Melissa Etheridge on VH1's new "Duet"

that is highly lucrative to its advertisers (Billboard, Oct. 25, 1994).

VH1 has stuck to its word by adding a flux of original programming, a news department with seasoned staffers, (Continued on page 104)

## NorthWord Press Makes Migration To Nature Tapes

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—For nature-book publisher NorthWord Press, branching out into audio record-

### NORTHWORD®

ings was a natural. But president/owner Tom Klein never guessed that those recordings, which began as a sideline for the book publisher, would grow into the lion's share of the company's

(Continued on page 97)

## Decca Celebrates Buddy Holly Artists Gather For Compilation

■ BY CHET FLIPPO

NASHVILLE—Buddy Holly, the giant of West Texas rock'n'roll, who died at the age of 29 last year, and he's attracting a resurgence of interest.

A modest museum devoted to the Lubbock rocker will finally open in his hometown, a new biography is being published, and his first record label will honor him with a unique project, one that inspired a reunion of the Hollies.

Decca Records, for whom Holly first recorded on Jan. 29, 1956, will release "notefadaway: remembering buddy holly." Jan. 2.

"This will be treated as a major

Holly event worldwide," says Decca executive VP/GM Sheila Shipley Bidy. "This is not a tribute album. There was a real taboo here against tribute albums. We were burned out with them, and retail was burned out with them." Decca instead, she says, refers to the project as a "celebration."

The project started, Shipley Bidy says, when Decca senior VP/head of A&R Mark Wright was looking for some rumored unreleased Holly tapes. The tapes have not surfaced yet, but as he and Shipley Bidy (Continued on page 95)

Stevie Wonder touched our hearts and souls with "Songs In The Key Of Life." Now, renowned saxophonist Najee—along with some of his friends George Duke, Herbie Hancock, Ron Parker Jr., Stanley Clarke and many others—pays tribute to Stevie with his new album

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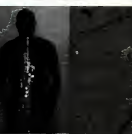


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## German Market's Sales Slowdown Similar To U.K.'s

■ BY WOLFGANG SPAHR

**HAMBURG**—The long, hot European summer has produced another negative effect for the continent's records industry, this time in Germany.

Following a slowdown in sales in the U.K. during the summer quarter (Billboard, Nov. 25), Germany, the world's third-largest market, is reporting a similar phenomenon.

"The summer doldrums took the wind out of the sails of the German record market," says Thomas Stein, president of German labels association BPW. Sales in the first three quarters of 1985 were only slightly above those of the same period last year, leaving the industry reliant on a pre-Christmas boom to maintain momentum.

According to BPW statistics, a total of 167.9 million albums and singles were sold in the first nine months of 1985, equivalent to an increase of 5.2% over the same period in 1984. BPW represents 81% of the market.

BPW says that revenues exhibited less of an increase than volume due to growth in the budget-priced sector. BPW does not reveal revenue figures until the end of each year.

Says Stein, "Results so far are more or less on par with the previous year, but there were no real losses, in inflation-adjusted terms."

In the year to June 30, the market had stabilized (whereas unit volume was up 2% in the same period last year), but after that, it slackened considerably, particularly in July and August.

With sales of 30.6 million units in the first nine months of this year, a 9.3% rise—CD singles were able to more than make up for drops in vinyl singles. CD singles continue to dominate the highest growth rate of all formats.

In the albums market—where unit sales rose a total of 2.9% in the first nine months—

*(Continued on page 162)*



**Maverick Meeting.** Robert Reynolds of MCA recording group the Mavericks congratulates U.S. Rep. Bob Clement (D-Tenn.) on his appointment as Tennessee delegate to the first-ever White House Conference on Level and Toutsism. Shown, from left, are MCA chairman Bruce Hinton; Clement; Reynolds; and the Mavericks' manager, Frank Calisti of FCC Management.

## Air Supply Breezes Back With Asian Projects '85 Art Returns With Karaoke Laserdisc, Vid, Giant Album

■ BY MIKE LEVIN

**HONG KONG**—With a handsome collection of gold singles and platinum albums, Air Supply was among the most popular acts in the U.S. during the '80s. With two new Asia-based video projects, band members Graham Russell and



Hitecock are pushing Western music into the inner sanctum of Asian pop audiences during the '90s.

For more than a year, the duo has worked with Clive Gardiner at the video department of BMG Entertainment International's Asia-Pacific division in Hong Kong to develop a multifaceted project that centers on a live, 20-track, karaoke laserdisc, the first ever to add original-artistic video footage to Western music.

It becomes available in the region this month, accompanied by a two-hour, nonmusic video, featuring interviews and background from the group's 1985 Asian tour. Both are released as a package with "Now And



AIR SUPPLY

Forever—Greatest Hits Live", a 15-track Air Supply album on Giant Records.

Russell and Hitecock have been among the most popular and enduring international acts in Asia over the past 15 years. The move into single-album with "Now And Forever Karaoke" will boost them into the same arena as the region's top sellers, such as Jacky Cheung and Andy Lau. The project was announced at BMG Entertainment International's annual Asia-Pacific conference in Hong Kong and received such a positive response from local managing di-

## I.R.S. Alternative Again; Imprints Explore Genres

■ BY CHRIS MORRIS

**LOS ANGELES**—I.R.S. Records is returning to its roots in alternative rock music and has established a number of subsidiary genre-specific imprints that will allow one parent label to maintain its renewed focus.

I.R.S. chairman/president Miles Copeland, who says that the company will likely expand into the country field within the year, is expanding the label's staff, with an emphasis on radio promotion.

Copeland says the refocusing at I.R.S.—a wholly owned EMI Music



company that operates under the aegis of EMI Records Group North America (Billboard, May 6)—was spurred in part by the major-label modern rock explosion of recent years.

I.R.S. made its mark in the late '70s and early '80s with such punk and new wave acts as the Buzzcocks, the English Beat, the Gramps, and its biggest successes, R.E.M. and the Go-Go's.

"All of a sudden, the alternative scene, everybody was in it," Copeland says. "You wake up one day, and you're in this little clubhouse in which you're the only guy, you look around, and there are these huge elephants in the room. And you say, 'Wait a minute! I better be an elephant too! So I've decided I'm gonna become an elephant. Or a big old bear.'"

I.R.S., which in recent years has signed such decidedly nonalternative acts as Black Sabbath, will now serve strictly as a modern rock label. Copeland notes that in the past, record labels were identified with specific styles and sounds.

"Today, he says, "the label is like a nemesis, in terms of telling you anything about the product. I.R.S. always did mean something, and what we've seen . . . is that people actually buy the label because they know it has one vision, and we're true to that vision."

I.R.S. is working "The Shines," a track from "Camp Grenada," an album released earlier this year by Los

*(Continued on page 162)*

## EXECUTIVE TURNTABLE



SAENZ

PORTEOUS



ADAMS

TEWS

retor of marketing for EMI Records in New York. She was associate director of international sales.

Virgin Records names Kate Tews senior director of advertising and merchandising in Los Angeles, B.J. Loberman, senior director of regional sales in New York, and Todd Waxler, director of business affairs in Los Angeles. They were, respectively, director of marketing and advertising at Virgin, Northeast regional sales director at Virgin, and contract administrator, business and legal affairs, at RCA.

Rhino Records in Los Angeles promotes Peter Pasternak to senior director of international division. He was international director for the company.

Amly Birch is promoted to national director of A&R promotion at Relativity Recordings in New York. She was Northeast regional director of promotion.

David Kuehn is appointed director of marketing at EMI Classics in New York. He was national sales director for Atlantic Classics.

Erin Gilligan is promoted to di-



LOEBMANN

BIRCH

rector of international media relations for Atlantic Records in New York. She was manager of international media relations.

Jason Leopold is promoted to director of media relations for Milan Records in New York. He was director of promotion.

Scott Fedewa is named CF/O/counsel for Immortal Records and its affiliate, Sideburn Music and BuzzTone Management, in Los Angeles. He was VP, specializing in international capital markets at Bankers Trust Co. of New York.



KUEHN

GILLIGAN

PUBLISHING. John Mellillo is promoted to manager of music services, special projects and emerging technologies division, for EMI Music Publishing in New York. He was coordinator in the music services division.

RELATED FIELDS. Gold Mountain Entertainment in Los Angeles promotes Jeffrey Hersh to executive VP/COO and John Cutcliffe to VP. They were, respectively, senior VP/treasurer and personal manager.

**BILLBOARD.** Billboard promotes Christine Chinetti to senior European sales manager in London, Deborah Robinson to Eastern advertising manager in New York, and Leslie Stein to Western advertising manager in Los Angeles. They were, respectively, European sales and marketing manager, Eastern representative, and Western representative.

**RECORD COMPANIES.** Julio Saenz is named president of Latin North American operations for Warner Music Latin America in Mexico City. He retains his position as managing director of Warner Music Mexico.

Keith Porteous is appointed VP of A&R for BMG Music Canada in Toronto. He was manager of the bands 54-40 and MxPx through his company Gangland Artists, which he ran with his partner Allen Moy.

Linda Adams is named senior di-



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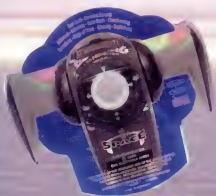


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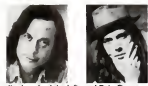
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# Residency Tours Building Fan Bases Repeat Performances Create Family

BY JIM BESSMAN

**NEW YORK**—The residency tour, a recent development, is suddenly the rage.

New artists, developing artists, and even long-established artists are being booked for multiple low-ticket



Jim Lauderdale, left, and Pete Dinklage are among the artists who have benefited from residency tours.

dates in small clubs within a manageable region, typically for the same night each week for a month or so. The repeat performances allow an act's following to build, often from scratch, over the period of the residency, giving added ammunition

to record companies and agents in promoting and booking the acts.

Among the many artists who have employed residency tours recently are Jim Lauderdale, Francis Duneryn, Roxing Gandhi, Melissa Perrick, Harvey Sandy Butcher, Pete Droge, Green Apple Quickstep, Jewel, Chris Whitley, Truly, Jill Sobule, Our Lady Peace, Ben Arnold, the Rake's Progress, and even Donno and Johnny Cash.

Lauderdale's September/October Northeast residency run was representative of how such tours are scheduled. It involved two consecutive Monday nights at the Metronome in Burlington, Vt.; four consecutive Tuesdays in New York, split between Brown's and the Mercury Lounge; four Wednesdays in a row in Boston, one at TT the Bear followed by three at the Middle East; five successive Thursdays at North Star bar in Philadelphia; and each Friday in October at Washington, D.C.'s Atlantic.

Lauderdale's label has been especially big on residency touring as a

marketing tool. "It's grass-roots marketing," says Atlantic VP of tour marketing Steve Davis. "We're focusing our efforts on five markets and really going after them, rather than [taking] a shotgun approach which [encompasses] an artist's entire market." The "concentrated" small club effort, as opposed to an extensive one-night tour, Davis adds, can be extremely successful given sufficient interdepartmental coordination. "It's not just simply that the artist goes out and does it. We have to target radio in those markets, press, and retail in every department in the company jumps into the fray, trying all the elements together during the four-week window."

(Continued on page 21)



School Days. Metropolitan Entertainment Group president John Scher presents a plaque to Barbara Cane at the dedication of the first Bobby Brooks Academy at Harlowe Winson Middle School in Newark, N.J. Former Creative Artists Agency agent Brooks, who was married to Cane, died in the same Wisconsin helicopter crash that killed Steve Ray Vaughan. Cane, from left, are CAA's Bob Lige; Cane, Judy Miller, New Jersey state director for Cities in Schools; and Bobby Brooks Foundation board member Scher.

## To Atlantic's Victor Go Spoils Of Alex Lifeson's Rush Roots

BY PAUL VERNA

Rush fans scanning the FM dial starting Dec. 4 will experience a sense of déjà vu when they hear "Promise" by a band called Victor.

"That's because the song's distinctly Rush-like guitar track is the work of Rush axeman Alex Lifeson, and Victor is his first major project outside the band he co-founded in 1969 with bassist/vocalist Geddy Lee.

Although Victor bears Lifeson's unmistakable sonic imprint, it's more a collaboration than a solo outing. Among the featured musicians on the group's self-titled debut—the Jan. 30 cassette, Les Claypool from Bay Area alternative rock act Primus and 11 Moher Earth singer Edwin (both self-professed Rush fans); acclaimed Canadian vocalist/songwriter Dado Jovanovic; session players Bill Bell (guitar), Peter Cardinali (bass), and Blake Manley (drums); and Lifeson's wife, Charlene, and 18-year-old son, Adrian. For the world outside of Canada, the album will be released on Anthem/MCA Canada.

"As Victor developed, it became a band project rather than an all-star wank-fest," says the self-effacing Lifeson.

"It never became a vehicle for Lifeson's ego, more aggressive side, which does not manifest itself in Rush to the degree that it does in this new band.

"What most people would have expected from me would be a little different," says Lifeson, who is managed by Toronto-based SRV Management. "I wanted to get wary on the record. I wanted to make a record that was a little dark. People probably expected something more instrumental."

Musically, Victor is closer to alternative bands, such as Soundgarden and



VICTOR: Bill Bell, Edwin, Alex Lifeson, and Blake Manley.

Alice In Chains, than to Rush's progressive rock sound. Accordingly, Atlantic plans to target the modern rock audience in addition to Rush's core album rock and musician fan base.

"The sound of the record lends itself to [modern rock]," says Atlantic senior VP Vic Germaise. "Plus, so many alternative bands—major bands—in the last couple of years have cited Rush as a big influence that this might open people's minds." She says, adding that the project might add to the number of future Rush tracks considered for airplay.

"Promise"—one of the Victor cuts most reminiscent of Rush—will also go to album rock radio, according to Germaise. Furthermore, Atlantic will work the hard-hitting track "Don't Care" to heavy metal outlets.

The VP plans to take advantage of Rush's considerable fan base in promoting Victor in North America and overseas.

"That's out of the question for Victor because most of its members have other commitments, not the least of which is Lifeson's responsibility to Rush. Lifeson, as a lead guitarist/drummer/lyricist Neil Peart are currently writing material for their next album, which they plan to record early next year." (Continued on next page)

## Clapton Honored At Silver Clef Auction; Off-Requested Classic Hits Big Screen

**P**ERFECTLY GOOD GUITARS: With Eric Clapton as the honoree, it was no surprise that guitars ruled with this annual Norfolk-based Silver Clef award dinner and auction, held Nov. 15 at Roseland in New York. Accepting his honors, Clapton told the industry crowd that music had worked its therapeutic wonders for him more than once—and then proceeded to make the winning bid of \$17,000 for a Gibson "Lucille" guitar signed by B.B. King. Clapton's own personalized Fender Stratocaster was auctioned off to a local club owner, while a Fender Telecaster was bought by man Bob Krasnow for \$26,000. But the hottest axe was a Pete Townshend "smashed" guitar from the last Who tour, which PolyGram exec Eric Kronfeld bought for \$28,000. The evening raised close to \$1 million for the Norfolk-Robbins Music Therapy Foundation, which works with autistic children.



By Melinda Newman

**G**IMME THREE STEPS: Like "Stairway To Heaven," "Free Bird" is one of those songs that I really had no need to hear since graduating from college, but I'm the first to play it on the jukebox after I get a few shots of tequila under my belt. For die-hard Lynyrd Skynyrd fans, there's "Freebird." The "Movie," slated for theatrical release in early 1996. Much of the flick is never-before-seen concert and interview footage, including film shot by a surviving roadie aboard the band's 1977 flat flight.

The Dec. 29 premiere of the movie, which was produced by Cabin Fever Entertainment, will be part of a "Free Bird" weekend in Atlanta. The night before, a concert featuring surviving members of the band, as well as such guests as Sammy Kershaw, members of Alabama, and Charlie Daniels, will take place at the Fox Theater. On Dec. 30, the Freebird Foundation, which provides music and athletic scholarships to college students, will hold an auction. Among the items for grabs are Ronnie Van Zandt's Confederate tour coat and autographed guitars from Eddie Van Halen, Santana, and Joe Walsh.

In other cinematic news, Miramax Films has picked up distribution rights on "Savage" and home video rights to "Stevie Ray Vaughan: Caught In The Crossfire," written by Joe Nick Patoski and Bill Crawford.

For viewers of the little screen, "Breece Hornsby & The Grabs" is a new edgy music series. "In The Spotlight," begins airing on PBS stations Dec. 3. Additionally, a half-hour program culled from the same taping will begin airing as part of VH1's "Duet"

series Dec. 13. Among Hornsby's duet partners are Don Henley, Bonnie Raitt, Bob Weir, and Pat Metheny.

**S**TUFF: Little Feat is working on an untitled live double album recorded at gigs in Europe and the U.S. It will be the band's first concert album since 1978's "Waiting For Columbus." "...Just in time for the Beatles' Anthology" is "Liver-lyric Fantasy," a play by Black 47 leader and playwright Larry Kirwan that will run at San Francisco's Climate Theater through Dec. 16. The play has been performed steadily since its debut in the mid-'80s. Black 47, meanwhile, will have a new album out on EMI Records next year. ... New York club Coxy Island High will be the site of Garage-Band 95, a celebration of loose-limbed rock'n'roll Dec. 8-10 featuring 20 indie bands from 10 states. Among the participants are the Woggles, Lyres, and the Botanwas.

Also happening in New York is the Front Porch Series, a weekly gathering on Tuesday nights at CB's Gallery. Four acts, ranging from Ricky Byrd to Paul Collins, perform acoustically. Admission is \$5. ... After a hiatus, Col. Bruce Hampton is back on Capricorn Records in a new incarnation. Gone is his Aquarium Rescue Unit, in are the new Fiji Mariners, which feature him on guitar. Dan Matrazzo on keyboards, and Pete Coe on drums. A new album will come out this spring. ... Rhino Records, in conjunction with the newly formed Tommy Bolin Archives, will release three volumes of Bolin material, much of it previously unreleased, starting in January. ... Skinny Puppy's final album, following last year's debut of synthpop Dwayne Goette, will come out Feb. 20 on American Recordings. ... Depeche Mode is back in the studio working on tracks. Former Living Colour bassist Doug Wimbish has contributed to some numbers.

**O**N THE ROAD: 311 has been nabbed as the opening act for the winter leg of Lenny Kravitz's tour starting Dec. 27. ... RCA set 1000 Nona Lissas on a club tour through Dec. 15. ... Following artists opening for R.E.M.'s 1996 Fall Tour: God Lives Underwater starts its own headlining tour this month. ... John Hiatt and Bonehead are on a club tour through December.

# Dan Baird Rolls Out A 'Buffalo Nickel' On American Recordings

BY CHRIS MORRIS

LOS ANGELES—Probably no one's surprised Dan Baird's new American Recordings album, "Buffalo Nickel," due Jan. 16, is a straight-ahead rock'n'roll album in the classical mold. And don't expect the former Georgia State blues lead singer to get "alternative" any time soon.

"Somewhere between Charles James, John Coltrane, and Hendrix, some-thing's done it, put it out there," Baird says with a cackle. "And those people are all dead."

He adds, "Hopefully, people will be able to hear this and go, 'God, this is good.' What's good is good—it doesn't just have to be modern."

"For 'Buffalo Nickel,' which will be distributed internationally by BMG Jan. 15, Baird returned to the producer, the musicians, and the songwriting collaborator he worked with on his 1992 solo debut, "Love Songs For The Hearing Impaired."

While the musical style of "Buffalo Nickel" may be familiar, some of the writing on the album shows a more serious intent than Baird has evinced in the past. The album's first track and leadoff single, "Younger Face" (pub-

lished by Baird's Where's the Check Music, which is administered by Warner-Tamerlane Publishing/BMI), is a rocking yet somber song about aging love heroes.

When the darker bent of his songs is mentioned, Baird says, "Yeah, yeah, 'I said no, sorry.' Come on, it can't be all funny, and it can't be all tragic. Life just isn't either one."

"Younger Face" will be serviced to rock and triple-A radio Tuesday (28).

Early reaction to the song, and the album, has been positive, according to American GM Mark Di Dio. "We sent out [album] advances a couple of weeks back," he says, "and already we have three radio stations that have jumped the gun on the record. Q107 [album rock CIGQ] in Toronto, unsolicited, added 'Younger Face' in pretty decent rotation."

He adds, "We're hoping to get as many people as we can on the record—the fans of Dan Baird, let's put it that way—before the [Christmas] shut-

down, and then go full-blown bells-and-whistles in January... People know who he is, he has a decent base, and it's up to the song."

Brendan O'Brien, who is noted for his work with Pearl Jam, Stone Temple Pilots, and Neil Young, once again produced Baird and took a key instrumental role on guitar and keyboards. Keith Christopher played bass, and ex-Georgia Stateblite Mauro played drums.

Terry Anderson, who wrote the first album's "I Love You Period"—which went to No. 5 on Billboard's Album Rock Tracks chart and climbed to No. 26 on the Hot 100 Singles chart—co-authored two songs and contributes background vocals.

O'Brien and the musicians are all Baird associates of long standing. The producer/musician played in an early

edition of the Georgia Satellites; Christopher then replaced him in the lineup. Magellan recorded with the band during its '80s heyday. And Anderson and Baird played together, between Baird's Slatelites sojourns, in the Woodpeckers.

Baird says, "Brendan and I kinda understand each other, because we kinda grew up with each other and stuff... With Mauro and Keith, you don't [mess] with what works. These guys kind of understand intuitively what I'm going for."

What Baird is shooting for is an unvarnished, timeless rock'n'roll sound, which he maintains is not as simple to manufacture as it might seem.

"It sounds so damn easy, and it ain't," he says. "It's not about dexterity; it's not about any of that stuff. It's like a good offensive time in football. You don't

wanna stand out, you wanna work together as a team. If you can work, you make your guys in the backfield look good. They boy, aren't these guys cool? Well, hey, we've knockin' down all these guys that are tryin' to get you."

Baird, who is booked by ICM, is uncertain about future touring, though he says, "I don't want to do like an endless club-slug, 'cause folks just don't come out."

He says that beyond his solo work, he has been performing with a side unit, the Yahoos, a cooperative band that includes Anderson, Christopher, and Eric "Roscoe" Ambel. The group plans to record and has already toured with an opening act for Drivin' N' Cryin'.

"We will probably do some [live] stuff, because it's easy to get out, it's very cheap," Baird says. "It's kinda fun like that."



BAIRD

## The Gift II

### TO VICTOR GO THE SPOILS

(Continued from preceding page)

year. Germaise says Atlantic will probably release the Rush project in the fourth quarter of 1996.

Nevertheless, Lifeson says he will try to pull together at least some of the members of Victor and perform limited engagements.

To make up for Victor's absence from the touring circuit, Lifeson will undertake a wide-ranging media campaign that will include features in *Mission*, *Guitar Player*, *Guitar World*, and *Huh* magazines, and a battery of fanzines, according to John Raso, Atlantic's product manager for Victor and Rush.

Germaise says, "Rush has always been rather rigid about who they will and won't talk to, but Alex is so loose and friendly that I think a lot of people are going to get to talk to a member of Rush that they have wanted to talk to for a long time."

She adds that Atlantic will exploit Rush's huge online presence—which she ranks as second only to that of Depeche Mode.

"On the last Rush record, when we were all getting into online services, the first time we pulled up Rush's bulletin board, we found 59 pages of frequently asked questions," says Germaise. "That's more than 2,000 questions!"

Atlantic will post an interview with Lifeson on its Internet World Wide Web site and could possibly create a Victor screen saver based on the album's photo/collage cover.

"There's also a bunch of gross-roses stuff that we're going to do, like in-store mailings to instrument stores," says Germaise, noting that Pearl's recent Atlantic outing, "Burning For Barkley," a tribute to Buddy Rich, sold remarkably well in music-instrument stores.

"There are probably a lot of Alex fans in those stores," she says. "We already opened up many of these places for the Neil album. We've done a lot of cross-referencing with Rush

material, alerting people that if you're a Rush fan, you'll probably like this, too."

While solo projects tend to raise questions about the stability of a band, Germaise says that Victor "is only going to help Rush's profile. It tends to be such a long time between Rush records, it's great to have something out there that lasts of it."

Lifeson says that Victor only endeared his Rush bandmates more to him. "When we got back to work, we got closer than we've been in a long time," he says of Lee and Bash. "We've reached a new level of maturity in the way we work. It's a brotherhood that goes beyond family."

Although Lifeson composed all the music and words for "Victor," he has no ambitions of competing with Pearl for the job of Rush lyricist or of altering the group's democratic writing dynamic.

"I don't feel this great desire to be a lyricist," says Lifeson. "I enjoy doing it, and it was a big challenge for me, because I wanted to get these ideas across. But with Rush, it's a different thing. We work from a different area, and Neil's lyrics are integral."

Lifeson's music is published through Lertax Music, which is administered through Core Music.

Over the past year and a half, Lifeson does plan to change as he embarks on the third decade in the business in the extent of his work outside of Rush.

"I'm sure I'll do more of it," he says. "I should do more. I'm a lazy person by nature, but this [project] required me to work very hard."

In addition to making their albums of his own, Lifeson says, he is interested in producing other people's recordings.



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# Arts & Music

## PACIFIC HARMONY FUELS CREATIVITY

(Continued from p. 11)

Jakarta, Indonesia's government secured the type of music coup over which major labels salivate.

Ironically, Pacific Harmony—locally called the Pacific Music Rainbow—had a corporate aim beyond advancing intercultural creativity. Songwriting seminars in Bali were only a prelude to Jakarta's seminars on copyright and the role of creative associations, as well as a two-night song festival aimed at attracting world attention.

But whatever the event's stated purposes—at least half a dozen up to Oct. 25-Nov. 5—was the collaboration between approximately 40 Western and 40 Asian songwriters that stitched together a coherent whole.

"The key was dispensing with the hipness quotient, where the Americans wanted to do something ethnic that the Asians found corny and vice versa," said Harold Payne, a composer from the U.S. "Once that was over, everyone quickly developed a high level of respect for what the others could do."

What emerged was a resumé of light, innovative songs, many of which could become world-class repertoire. Creative and globe-trotting creatives Alan Roy Scott and backed by music publishers, the project was Asia's first real effort to catalyze the potential of East-West creativity (Billboard, Oct. 28).

The final-night concert, for charity, plugged most of the Westerners and a handful of the Asians to the Jakarta Convention Center stage to showcase some of the 43 songs that grew out of 1½ weeks of writing. The result outdid everyone's expectations.

"I hope I don't sound patronizing, but this whole thing was to help bring Indonesians into the songwriting family... as equal partners," said Alan R.S., who is from the U.S. "Even though I've seen this past week, it is going to be hard to keep them out."

The swimming pool at the Bali Cliff Resort sits on the edge of a 250-foot drop into the Indian Ocean. From the hotel suite of Klaus Meine and Rudolf Schenker of German rock group the Scorpions, the pool looks out to two-acre garden and open-air theater and seems to spill into the sea below. It is tough to believe anyone could take work seriously in a place like this.

Think again. At the end of just six days, there were enough quality tunes on tape to start a heated discussion over recording rights. The inside track for a pan-Asian release performed by local and Western artists is held by BMG Entertainment, International.

Composers wrote in groups of four,

and there was a great deal of pressure to produce. Yet to an observer, the process seemed unfairly easy—songwriting is supposed to be hard work.

Maybe it was the break from home-studio rigidity. Or maybe it was something they put in the water. After the first tentative meetings, composers from each side of the Pacific moved easily from group to group, ponding out a melody or lyric when they clicked with each other. Meine said, "This is like a camp. Every day it gets easier to know the people you are with and understand what they want to create."

Meine and Schenker had a lineup of potential collaborators waiting outside Jakarta, a tribute to the Scorpions' cult-like following among rock fans in Indonesia. Both men were nervous about the image they might have to live up to, but it didn't take long for their mellow sides to emerge. "We always said that our philosophy is 'no borders, one language.' Now we got a chance to put it to the test."

The pair's staccato-like English was lost on local Farid Harja. Yet the association produced the event's theme song, "Pacific Harmony." Likewise, "We're Here" was a decidedly non-rock ballad created with Indonesia's pop grande dame, Titiek Puspa, went right to the heart of Asian pop sensibilities.

Observed songwriter Steve McClintock: "I didn't know why they liked Tiffany [in Asia] until I got here. Now that I've heard how much [Asian] melodies can be, I think I understand."

Many of the U.S. writers arrived with a track record of pop-writing success, but with no real ability to explain it. McClintock and Filipino Verano Saturno took turns with a local melody: the Asian version was live up to, but it didn't take long for their mellow sides to emerge. "We always said that our philosophy is 'no borders, one language.' Now we got a chance to put it to the test."

"We're here" was a decidedly non-rock ballad created with Indonesia's pop grande dame, Titiek Puspa, went right to the heart of Asian pop sensibilities.

Others used the time to embrace the cultural perspective. American composer L'veta Werfel saw the experience as a break from the complacent attitudes back home. Success with Australian artists Rick Price and Tina Arena helped Werfel realize "that music moves across borders a lot easier than anything else."

U.S. artist Jeff Lorber said, "Americans are used to collaborating, Asians aren't. This situation is fresh that allows emotional personalities [of both sides] to come out."

There was no mistaking the U.S.

dominance in the resort's hotel rooms, but instead of being distracting, it helped to cut through much of the musical formality that many feared would stifle creativity. For some, like Howard Kong's Eugenia Ma, initial intimidation soon evaporated. Ma said that Lorber and American Randy Sharp had an "openness and desire to create that I really brought things out of me."

Almost all of the Westerners were in Indonesia for the first time and were more than ready to let the experience wash over them. Lorber caught the hint of a gamelin (wooden xylophone) at the airport and worked the sound into "This Cook Is The Night," an ethereal jazz mix with Ma and Sharp. The trio relied on Indonesian Ode Agam to develop a soaring local melody on "Your Secret's Safe With Me."

Writer Mark Hudson said, "There is pressure to produce here, and that probably means people aren't being totally natural. But I can't remember anyone saying that natural was part of the deal."

Perhaps the most intimidating scene for any Asian composer is to be stuck in a room with the pan-regional rock-oriented talents of Hudson, Jack Blades, and Sass Jordan, with Tommy Shaw peering around the corner. Eddy Seokarmo brewed the storm and ended up adding a slick rhythm for "Inside Out," the hardest-edged song of the event.

One of the recurring themes is the total willingness of Indonesians to mix rock and pop, which helped relax the barrier that separates those genres for Western writers.

If there was a jam session happening, Hudson was always the one with the baton. "He's very—how do you say—boozed," said one Indonesian composer. "What really amazed me was the respect he gave to everyone here, as long as they were willing to contribute."

American musician Brad Parker said, "There are two types of people, those that make it happen, and those who can't. If you can't make it happen here, you can't make it anywhere."

Once an arrangement was laid down on the few pieces of recording equipment available, some just couldn't resist tinkering. Guitarist Parker watched patiently as McClintock and Saturno worked out the driving melody to "Where Do We Go From Here." But when Lisa Fischer's vocal arena's L'veta Werfel saw the experience as a break from the complacent attitudes back home. Success with Australian artists Rick Price and Tina Arena helped Werfel realize "that music moves across borders a lot easier than anything else."

"We were all nervous about this," said U.S. artist Victoria Shaw, "but the excitement has been truly augmented by adding two, three, and even four writers into the mix. (Asian and Western) gave it a fullness I've never experienced before."

If mixing three cultures can produce results like "My Heart Keeps Calling Your Name," written by Vic-

toria Shaw, Dave Koz, Allan Riech, Jerry Huang from Hong Kong, and Tito Sotomerson from Indonesia, then a great number of A & R executives should start calling their travel agents. Shaw's Nashville stint proved a perfect foil for the Asians' pop focus, and Koz's saxophone helped make the song a highlight of the conference.

There was an obvious hesitation by locals to get involved with English lyrics, but the problem was minor for Britain's Cathy Dennis, the most prolific writer of the event, who contributed to five entire compositions.

"What got me more than anything else—once we got past the 'what does he think I'm thinking part'—was how much we all wanted to learn from each other," Dennis said. "I may be lyrically American, but it is spiritually Indonesian."

At the Jakarta Hilton, the suits and ties came out for the seminars and business meetings. It was a bit of a comedown after the creative high of Bali, but someone had to interpret the

reality of copyright, royalties, and songwriting politics. Two days of presentations covered the basics of publishing, performing rights societies, and management, vital information for an industry still coming to grips with rapid development and foreign influence.

"It's a clean slate here, and these seminars will help with informed choices in the future," said David Lertora, Asia-Pacific managing director of BMG Music Publishing and a force behind Pacific Harmony's organization.

It was also a chance to air some gripes. "We've got to change the attitude that songwriters are the bottom of the food chain," Burr said to loud applause from the audience of industry locals.

Reactions like this brought home the message that the international music industry's yin and yang of business and creativity has familiar roots in many cultures.

amusement		BUSINESS		BOXSCORE	
TOP 10 CONCERT CROSSES					
ARTIST(S)	VENUE	DATES	SEATS TICKET PRICE	CAPACITY	PROMOTER
R.E.M. LUDOVIC HUSON	Arnheerd Ford Anaheim, Calif.	Oct. 30-31	\$94,350 \$10,975.00	25,775 30,680	Odyssey Carlin Beer
R.E.M. LUDOVIC HUSON	Blackhawk Desert Dayton, Ohio	Nov. 4	\$85,381	18,577	Emerging Star Prom PACI Concerts
R.E.M. LUDOVIC HUSON	Star Line Brockton, Mass.	Nov. 3	\$162,290 \$17,152.75	14,178 18,400	PACI Concerts
R.E.M. LUDOVIC HUSON MUSIC PAPETS ON DISCOVERY	Great Western Forum Inglewood, Calif.	Nov. 1	\$467,730 \$14,575.00	13,223 18,714	Odyssey Axe Attractions Carlin Beer
R.E.M. LUDOVIC HUSON	Dean's Smith Carter Center Charlotte, N.C.	Nov. 10	\$411,970 \$10,525	13,134 18,540	Carlin Beer
R.E.M. LUDOVIC HUSON	Chapel Hill Chapel Hill, N.C.	Nov. 12	\$181,460 \$16,625	12,899 18,114	Carlin Beer
JAY CAPPALES	McAfee Center Orlando, Fla.	Oct. 29	\$140,000 \$10,500/11	11,880	Agency Communications Big Ben Perverts & Hood
R.E.M. LUDOVIC HUSON	Greensboro Coliseum Greensboro, N.C.	Nov. 11	\$122,680 \$19,525	10,844 15,152	Carlin Beer
R.E.M. LUDOVIC HUSON	North Charleston North Charleston, S.C.	Nov. 16	\$78,440 \$10,562.50	8,852 10,570	Carlin Beer
BRUCE & SHER PARTY & POWER WAVE MITS	Sanford-Wesley Place Sanford, N.C.	Nov. 12	\$127,367 \$10,200 (General) \$16	11,249	Gold & Gold Prom

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# Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS  
EDITED BY MELINDA NEWMAN

**RALEIGH, N.C.:** It's hard enough to write good songs, but even harder to write good songs that can stand up to an off-kilter distributor. Ashley Stone specializes in the latter, constructing angular pop/pop songs that zig in all the places you'd expect them to zig. The band has been together for four years, with bloodlines connecting it to some of the most distinguished artists in the acclaimed Raleigh/Durham/Chapel Hill triangle. Bassist Jennifer Walker (a veteran of the late, lamented Erectus Monotone) and guitarist Ben Barwick are also part-time members of Forastatic, Superchunk leader Mac McCaughan's side project. After a series of singles, Ashley Stone made its own full-length debut this fall with "Four Finger Moon" on the local indie label Jesus Christ Records.

Jerry Kee (drummer for Interscope act Dish) and Caleb Southern (whose credits include Ben Folds Five, Southern Culture On The Skids, and Flat Duo Jets) produced the 14 songs on "Four Finger Moon," which has all of Ashley Stone's characteristic tuneful dissonance—and no stupid arena rock endings. "We're always making fun of ourselves and the big endings," says Barwick. "You know, the bump up and give it dab-DAH. It seems pretty stupid. Some people say that makes us 'anti-rock,' which is ridiculous, but we don't like those dumb rock 'n' roll endings." Contact: Ben Barwick at 919-883-8865. **DAVID MENCONI**

**NORTH ADAMS, MASS.:** Mort Cooperman, the man behind New York's famed Lonestar Cafe, has moved his site north following that nightclub's demise and is now operating a club at the Massachusetts Museum of Contemporary Art located here. The Night Shift Cafe opened Sept. 23 with a performance by the Band, and subsequent acts have included Kansas, Little Feat, Blue Oyster Cult, and the Fabulous Thunderbirds. "In a sense, this is a showcase for roots American music," says Cooperman. "This is a museum that is underwritten by the state of Massachusetts. There are certain parameters that we should stay within, but if the visual arts can present Mapplethorpe..." While Cooperman, who operates through a company called Tubbs Interentance, is presenting more familiar, established names now, he would like the Night Shift Cafe to adopt the same niche held by the Lonestar Cafe. "That was a place where a lot of people fell into it and had an association with it. I'd like for this to become a place for them to come and play before they hit New York. There are also plans for artists in residence here. There will probably be some artists who can combine visual arts and performance arts, so maybe we can do something there." The Night Shift Cafe presents shows on Friday and Saturday nights. The museum, which is located on a 28-building site taken over by the state, is expanding as the buildings are renovated. Currently, the club holds concerts in an old factory building that has capacity of 1,200, but Cooperman says other sites are viable as they are restored, including a cabaret-style venue and various courtyards. **MELINDA NEWMAN**

**MIAMI:** Diane Ward has been a major fixture on the Miami music scene for more than a decade, beginning as a drummer and eventually moving to the front line as singer/songwriter/guitarist for two successful local bands, the Wait and Voidelle. Along the way, her efforts garnered her top band and vocalist honors at the South Florida Rock Awards and the statewide Jammie Awards. This fall, she wrote and recorded a song and video called "The Gift" as a benefit for a local pediatric AIDS facility. Fifty musicians, writers, and members of the South Florida music community sang backup. With the support of Spec's Music, where Ward has worked for nine years, the cassette single has already netted almost \$3,000 for the facility. Following that success and with some encouragement from producer Joel Levy of Criteria Studios, Ward has finally released 2,000 copies of her solo debut, a 10-song album titled "Mirror." The project utilizes such local musicians as guitarist Jack Shawie and drummer Brett Thorengruen of Muse and Steve Scully of Mary Karlsen's band. The result is a stunning collection of husky, emotionally strong songs. Ward's powerhouse vocals front and center. "Ward has a lot of internal energy," says Levy. "She's a dynamic, unusual talent. As soon as I heard that I knew I had to work with her. She's really blossomed in the next few weeks where I know she can deliver the goods. She backs up what she believes in right out of the box." Ward plans to tour the Southeast in support of the album. Contact: Thip Records at 305-826-4516. **SANDRA SCHULMAN**

**ASHLEY STONE**

## RESIDENCY TOURS BUILDING FAN BASES

(Continued from page 18)

"Look at Jewel: We started with a brand-new artist out of the box, playing residencies in front of a few people at first; then, by the fourth time, 300 [people] wait-to-wall in small clubs. We went on to put her with Peter Murphy and then Catherine Wheel and Belly, but we started the ball rolling based on residencies and building a grassroots in specific regions."

Even before signing with Atlantic, Jewel played Thursday nights at San Diego's Inner Change coffee shop for several months. "I got a good following," she says. "People know where to see you and get to know you and grow with you. They hear the songs you wrote during the week, and you create an extremely supportive, loyal family of fans."

A residency tour, says ICM executive VP/music division head Bill Elson, can be an "incredibly valuable tool when exploited to the fullest, far more so than the traditional 'We're here tonight, and maybe we'll see you again in three months.'"

ICM booked the Jewel residencies, as well as those for Sobu, Our Lady Peace, Dunnery, and Droge. "There's a [surge] of awareness of Jewel, who didn't have much airplay at any given time in many cities, and the foundation is clearly the residency," says Elson. "I was incredibly skeptical of putting her on with Peter Murphy in New York, but it

sold out and she did great, and I think it was because New York knew who she was because she had done two residencies there."

ICM looked to duplicate Jewel's track record in San Diego. "She built up a huge following with no record, no promoter or the other accoutrements of all our bands, [but] with a reactive ticket-buying audience solely on the basis of repeated low-key exposure," says Elson. "So we realized that the traditional one-nighter format in 80 cities was simply not satisfactorily addressing the need for developing new talent, that it would be better if we had 20 cities that we played more intensively and actually made headway in, rather than going to 80 cities once in the same four-month period."

Marc Geiger, senior VP of marketing and new media at American Recordings, gives the trend a historical precedent. "In 1985, Warner Bros. had Chris Isaak play seven consecutive Wednesdays at Antclub in L.A.," he says. "The first week, a certain amount showed up, a week of word-of-mouth, and a few more came the next week, and then more the next, and L.A. Weekly did a great write-up, so that by the fourth week, Madonna, David Byrne, Rickie Lee Jones, and other celebrities and critics and DJs came down, and it became a cause celebre."

American specializes in residency touring and has supported tours by Cash, Droge, and currently, Donovan and new artist Jonny Polonsky.

"It's micromarketing," says Geiger. "Instead of giving the whole world one two-hour window, you offer many shots. Not everybody can make it to a one-night show, and [residencies] have a residual effect in that if people hear about it through reviews or word-of-mouth, they come around to later shows."

Geiger notes that the Donovan residency has garnered major press and that Droge's New York appearances have raised interest at MTV. "Here we had an unknown artist who was very good live, who we knew was mainstream enough in appeal that we could march a lot of people in front of him who would resonate with good feeling and word-of-mouth and get enough market saturation to feel a presence—which is very easy to gauge in radio phones and retail sales. He comes to town once, and nobody cares."

"It's a great way for us the opportunity to get out and play without having to do one-night stands and experience the frustrations of thin crowds for a new artist right after night. We were also able to grow musically and see the fruits of our labors each week as we saw the crowds grow. There was a sense of

(Continued on page 16)

"A good distributor says a lot about a label."

George Scarlett  
National Product Manager  
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# BILLBOARD'S HEATSEEKERS ALBUM CHART

COMPILED FOR WEEK ENDING: DEC. 2, 1995. FROM A NATIONAL SURVEY OF 1,000 COUNTRY MUSIC STORES. WEEK-END SALES OF ALBUMS TRACKED AND COLLECTED FROM 100 OF THE Billboard 200 chart. When an album reaches the top 100, the album and the artist's subsequent albums are made eligible to appear on the Heatseekers chart. All albums are available on cassette and CD. \*Album indicates very LP is available. <sup>†</sup>Album with the greatest sales. © 1995, Billboard/SPI Communications and SoundScan, Inc.

WEEKS ON CHART	WEEK LAST WEEK	WEEKS ON CHART	ARTIST	LABEL & MANUFACTURING LABEL (SUGGESTED LIST PRICE OF EQUIVALENT FOR CASSETTE)	TITLE
1	3	5	STEVEN CURTIS CHAPMAN	REUNION 1438 (US \$13.95)	THE MUSIC OF CHRISTMAS
2	2	2	SEVEN MARY THREE	MINOR/MCA/IMPACT RECORDING (US \$16.95)	AMERICAN STANDARD
3	—	4	TERY MARYS	ATWATER 8455 (US \$13.95)	SOUTHERN GAL
4	1	20	BARRY WHITE	ARLIMA 8462 (US \$13.95)	BRYAN WHITE
5	9	11	GARBAGE	ALMO SOUNDS 8000/DEFFEN (US \$8.95)	GARBAGE
6	—	4	MANDY HOHN	INHA 7420 (US \$16.95)	BOX OF SHARPS
7	11	4	WANDY PATINKIN	NOBESKUS 7990 (US \$10.95)	OSCAR & STEVE
8	9	9	MYSTIKAL	BIG BOY 438 (US \$12.95)	MIND OF MYSTIKAL
9	9	4	DEBORAH COX	AMERICA 1878 (US \$16.95)	DEBORAH COX
10	9	14	TERRI CLARK	MERCURY/NORWALK 5000 (US \$16.95)	TERRI CLARK
11	6	4	FROST	BLUES ROCK/REUNION 5000 (US \$16.95)	SMILE NOW, DIE LATER
12	7	8	HEATHER NOVA	WISG/OUTRAGE 470 (US \$12.95)	OYSTER
13	13	13	POINT OF GRACE	HORN NOBESKUS 78 82 (US \$5)	THE WHOLE TRUTH
14	14	14	EDWIN COLLINS	USA 5207 (US \$12.95)	HONOR AMONG THIEVES
15	12	10	DERMUN MCLEAN	88P 906 (US \$8.95)	ORANGEY GEORGE
16	17	5	THE CORRS	1438A 906 (US \$16.95)	FORGIVEN, NOT FORGOTTEN
17	16	11	JARS OF CLAY	EPIDEMIOLOGICAL/IMPACT (US \$8.95)	JARS OF CLAY
18	—	1	MIC GERINGHO	ALBERT 401 (US \$16.95)	THE NATURAL
19	13	4	THE RENTALS	MARCEK 4455/WARNER BROS. (US \$16.95)	RETURN OF THE RENTALS
20	20	7	PURE SOUL	DEEP BLUE/REUNION 5000 (US \$16.95)	PURE SOUL

The Heatseekers chart tabs the best-selling (HS) by new and developing artists, defined as those who have never appeared on the top 100 of the Billboard 200 chart. When an album reaches the top 100, the album and the artist's subsequent albums are made eligible to appear on the Heatseekers chart. All albums are available on cassette and CD. \*Album indicates very LP is available. <sup>†</sup>Album with the greatest sales. © 1995, Billboard/SPI Communications and SoundScan, Inc.

WEEKS ON CHART	WEEK LAST WEEK	WEEKS ON CHART	ARTIST	LABEL & MANUFACTURING LABEL (SUGGESTED LIST PRICE OF EQUIVALENT FOR CASSETTE)	TITLE
28	24	24	STEVEN CURTIS CHAPMAN	REUNION 1438 (US \$13.95)	HEAVEN IN THE REAL WORLD
22	21	4	KATHY TROCCOLI	REUNION 81 (US \$16.95)	SOUNDS OF HEAVEN
24	27	7	EVERCLEAR	CAPTIVE 301P (US \$16.95)	SPARKLE & FADE
25	28	2	JIM BRICKMAN	WINDHILL 11154 (US \$16.95)	BY HEART
25	10	2	JAMAL ROONEY	STORMBREA (US \$16.95)	LAST CHANCE, NO BREAKS
25	15	13	RAY BOLTZ	WIND 4160/EPIC (US \$16.95)	THE CONCERT OF A LIFETIME
27	—	2	ROBERT BONFIGLIO	WINDHILL 1006 (US \$16.95)	ALL IS CALM
28	18	2	MILO MONTY	510/EPIC (US \$16.95)	BROTHERHOOD
28	18	18	JEFF CARSON	WAGNER 7774/EPIC (US \$16.95)	JEFF CARSON
30	26	2	KENNY WATKINS SHEPHERD	QUANT 2462/WARNER BROS. (US \$16.95)	LEGBEET HEIGHTS
31	25	7	CRIPS	DAVE/IMPACT RECORDING 5000 (US \$16.95)	NATIONWIDE RIP RIDAZ
32	10	6	BONETYS	WARNER BROS. 1031 (US \$16.95)	SEDUCTION
33	—	1	MISKEY	CAROLINE 731P (US \$16.95)	COLLECTION II
34	32	108	ADAM SANDLER	WARNER BROS. 1031 (US \$16.95)	THEY'RE ALL GONNA LAUGH AT YOU
35	22	13	RON KENLEY	LEGACY 02 (US \$16.95)	SING OUT WITH AN VOICE
36	28	2	CAPLETON	AFRICAN STARBUK 1704/ISLAND (US \$16.95)	PROPHECY
37	33	12	WILLIAM BRYAN & FRIENDS	WEA 6145/WARNER BROS. (US \$16.95)	BROKEN
38	31	6	DARLENE SINGLETARY	GANT 2460/WARNER BROS. (US \$16.95)	DARLENE SINGLETARY
39	—	3	CEDRIC BAXTER	LONDON 48800 (US \$16.95)	A PORTRAIT
40	—	16	BUJU BANTON	LOOSE CANNON 1241/ISLAND (US \$16.95)	TIL SHE/HO

# POPULAR PRISINGS

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY CARRIE BORZELLO

**REPLICATING COOLNESS:** With new albums from Failure and Tool not due for several months, members of each band decided to pass the time by getting together in the studio for a fun collection covers.

Ken Andrews and Greg Edwards of Slash's Face and Paul D'Amour of Zoo Entertainment's Tool

Andrews, Edwards, and D'Amour had been jamming together in their hometown of L.A. for about a year because of bringing Pittman into the mix to record the self-titled album of 11 cover songs, released Nov. 21 on Zoo.

Highlight of the entertaining set include a trippy seven-minute-plus version of Paul McCartney's "Silly Love Songs" (featuring Tool's Maynard Keenan on guest vocals, an industrial rendition of Missing Persons' "Destination Unknown," and a slowed-down take of Steely Dan's "Dirty Water").

The eclectic set also features versions of the Cars' "Just What I Needed," T. Rex's "Life in the Future," Gary Numan's "Are Friends Electric?," Neil Young's "Cinnamon Girl," John Lennon's "How Do You Sleep?," Syd Barrett's "No Good by Name," David Bowie's "The Bewlay Brothers," and Pink Floyd's "Bitchy Bar."



**Next up:** The latest up-and-coming Dallas-area band is *Superficial*, its due Dec. 5 on RainMaker, which spawned Deep Blue Something, KOGG Dallas was the first station on "There Is Nothing That Remains With Time (Hold Dear)," the first single. Major-label interest is brewing due to the band's shows with Deep Blue Something.

Marshall, the Zoo A&R and alternative marketing executive who signed the band.

"But it came out so well, we're taking it more seriously and working it like a normal record now."

The album has been serviced to college, metal, modern rock, and album rock radio. The label is waiting for feedback before deciding which song to service as a single and for which to make a video in January.

week on the Modern Rock Tracks chart.

The single will be commercially available Dec. 12.

The band is on record with RCA's 1,000 Mona Lisa as through Dec. 15. It's also being courted for a few modern rock Christmas covers this year and has committed to KOME San Jose, Calif.'s show Dec. 16.

Karen Holmes, who handles

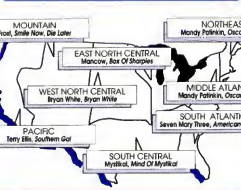


**Jon's Turn.** The Joni Manson Band's debut, "Almost Home," due Dec. 5 on A&M, sits up Southern rock ditties with Blues Traveler's guitarist Chan Kinchla and bassist Bobby Sheehan, peppered with John Popper's harmonica playing. "Big Daddy Blues" goes to album rock and triple-A Wednesday (29).

The band, which Blues Traveler and Spin Doctors once opened for, opens for Blues Traveler through Sunday (26).

the album was if they all made a new project called the Replicants.

## REGIONAL HEATSEEKERS #1'S



## THE REGIONAL ROUNDOUP

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- |   |  |
|---|--|
| <p><b>WEST NORTH CENTRAL</b></p> <ol style="list-style-type: none"> <li>Bryan White, Bryan White</li> <li>Cherly Wexler, Under the Weather</li> <li>Scarlett, Scar</li> <li>Seven Mary Three, American Standard</li> <li>George Strait, American Standard</li> <li>Wendell, Mind of Mystikal</li> <li>Tommy Stinson, Southern Gal</li> <li>Steve Case, Southern Gal</li> <li>Tommy Stinson, Southern Gal</li> <li>Terry Ellis, Southern Gal</li> <li>Garbage, Garage</li> </ol> | <p><b>MIDDLE ATLANTIC</b></p> <ol style="list-style-type: none"> <li>Mandy Patinkin, Oscar and Steve</li> <li>Mc Gonigley, The Musical</li> <li>Seven Mary Three, American Standard</li> <li>Wendell, Mind of Mystikal</li> <li>Donovon E. DeLeon, Blue</li> <li>Tommy Stinson, Southern Gal</li> <li>Garbage, Garage</li> <li>Eric Nye, North Atlantic</li> <li>George Clooney, Go Grand Georgia</li> <li>Expatriates, Profits</li> </ol> |
|---|--|

team with Chris Pittman of the unsigned L.A.-based band Zeas for a side project called the Replicants.

Andrews says the only criteria for choosing songs for the album was if they all had new covers. He could find a way to record it differently than the original.

However, don't expect the Replicants to perform their innovative covers live. Andrews says the project

was assembled in the studio, and the band hasn't even performed the songs live.

"Originally, this was a project just for fun," says Matt

assembled in the studio, and the band hasn't even performed the songs live.

"Originally, this was a project just for fun," says Matt

So far, modern rockers KROQ, KLOS (Live 105) San Francisco, WKQX (Q101) Chicago, and album rock WAXX (Q104) New York are toying with various selections such as "Destination Unknown."

Tool's new album is due in the spring, while Failure's next set is due in mid-to-late 1996.

**BURN, BABY BURN:** What better way to launch a new band than with a song from a No. 1 box office hit. Mr. Miragino's first single, "Burnin' Rubber" from MCA Soundtracks' "Ace Ventura: When Nature Calls" and the band's forthcoming *Way Cool Music!* MCA self-titled debut, with Dec. 2, climb six spots to No. 34 with a bullet this



**Ridin' High.** L.A.D.'s debut Hollywood Records album, "Ridin' Low," released Nov. 21, hit just as the band's track gains momentum at top 40/rhythm radio. The single is No. 78 on Hot 100 Singles this week.

des marketing at Mike Jacob's newly formed *Way Cool Music!* says the label is putting together a promotion with Black Fly sunglasses, which are popular with the surf/skate punk crowd.

**ROADWORK:** Metal Blade's Gwar has sold out several shows on its tour in support of its latest album, "Bag Na Bok." The trek runs through Dec. 23 ... **Cross-City Die Kratts** are on a cross-country tour with Jan. 2, climb six spots to No. 34 with a bullet this





**Gitz Night Out.** The members of Capitol recording act Earth Gitz share the stage with Columbia artist Regina Belle, third from left, following a recent performance at the Onyx on One Stop anniversary celebration at the Supper Club in New York. "Fully Equipped," the quietest debut album, hits stores Jan. 16. Pictured with Belle, from left, are Earth Gitz members Barbara Lauder, Heather Gunter, Robin Saville, Angela Brown, and Tanesha Gary.

# Correct's Answer Is Manish

## Rappers, Label Bow With 'Audio Sedative'

■ BY J.R. REYNOLDS

LOS ANGELES—"It's a brand-new record from a brand-new hip-hop act that uses brand-new producers at a brand-new label," says Correct Records GM Kevin Harewood regarding "Audio Sedative," the debut album by Manish.

"Because we're a small independent, and the group has a decidedly underground sound, we're moving slowly but steadily," he adds.

Correct is a subsidiary of Grindstone Entertainment and is independ-

ently distributed through Independent National Distributors Inc. "Audio Sedative" is slated for domestic release Jan. 9.

Manish features rap duo Kevin

heek when that still apply today."

Manish maintains its own publishing through Manish Music and is managed by Los Angeles-based PMP.

While working in the studio, the team adheres to the less-is-more theory and avoids over-producing its tracks. "We don't do a lot of tweaking in the studio, because we want the music to flow more naturally," says Jive.

"Audio Sedative" was produced by newcomers B-Zar, Devastant, Click, Bird-Man, and DJ No-Mark.

In an effort to establish credibility with the hip-hop underground, the grass-roots single "Expect That" was initially released on white-label vinyl in July to club D.J.s, hip-hop record pools, mix-show jocks, and college and noncommercial radio.

Correct held T-shirt giveaways at basketball tournaments throughout the summer and at high school football games in early fall. It also provided promotion items for radio and retail outlets.

"We've aggressively pushed for record reviews and mentions with underground press, such as Urb, Yo!, Rap Sheet, Flava, One Nite, Vibe, and Baggages," says Harewood.

On Sept. 12, promotional copies of "Expect That" were reserved to the same parties that got the white vinyl in July. At the same time, the discography was listed to local and regional R&B and hip-hop shows and such national outlets as the Box and BET.

"We took a proactive approach by taking the act into key hip-hop markets—such as New York, Chicago, Houston, Philadelphia, and D.C.—where we conducted extensive sticker campaigns—before we dropped the single to retail," says Harewood.

In mid-September, Manish appeared at the "How Can I Be Down?" hip-hop conference in Miami.

"Expect That" was released commercially Sept. 23. (Continued on page 30)



"Jekill" Hicks and Scotty "Jive" Blanton, both of whom were born and raised in Los Angeles.

Despite the fact that g-funk is the sound of choice among West Coast rappers, Manish has a freestyle flavor more closely associated with East Coast rappers. However, the duo insists that they aren't favoring any one style. Jekill says, "Our music is universal, and we don't try to sound East Coast or West Coast. We just roll with our own flow and do what we gotta do."

Manish regards itself as an alternative hip-hop group that wants to avoid obvious rap stereotypes. "Our music has a hard edge to it, but we don't want to be put in the same category of other crews that are always talkin' about gangs, bitches, and hoses all the time," says Jive.

The pair says away from sampling and instead creates original horns and beats and puts a heavy emphasis on meaningful lyrics. Jekill enjoys jazz, and when writing, he sits under a black light and listens to jazz radio.

"But we like all music," he says. "I can listen to Bob Marley and still hear original things that he progressed way

# Forgetting Heritage Saps R&B's Strength; Moja's Father MC Is Still With 'Wetters'

**WHOSE STORY? OUR STORY.** A majority of veteran R&B soldiers seem to have no sense of history regarding the genre in which they work. Oh, a lot of people in the business can hum along to this or that song, but few attempt to travel beyond the boundaries of nostalgic fondness and seek answers to why our rich heritage seems to have such frivolous significance among our younger people.

Attempting to explain away the current disposable-goods mentality that burdens our artists and music by saying "it just business" is not probing deep enough. While it is a certainty that all good things must eventually come to an end, young R&B consumers masticate artists faster than they do chips at a sweet 16 party. Such is not the case with rock or country, whose fans demonstrate a greater loyalty.

This begs the question, why?

Among the younger generation, there are few students in the R&B music business who attempt to acquire insight into the hearts and minds of soldiers from back in the day. Days—often than not, today's sonic technicians are merely trying to find a fast buck off

of the old-school vibe, which is currently "the thing."

Why is it that the young lions of traditional jazz (Wynton Marsalis, Marcus Roberts, et al.) are among the scant few African-American artists dedicated to studying the philosophy of music? Where are the students of R&B?

Granted, there are a few young black recording artists who work with their minds in addition to their emotions. But where is the support at the business level for such efforts?

Music is an art, but it is also a science. For R&B to evolve, it's vital that musicians and executives obtain a studied understanding of the past.

**DADDY'S WAY.** Rapper Father MC has joined the growing number of artists who are bypassing major-label deals in favor of smaller, independent companies. "This Is For The Players," the artist's current set, was released by Moja Entertainment, which is distributed through Alliance Entertainment Corp.

The rapper says he's learned a lot about the business side of music since Uptown released his debut, "Father's Day," which he asked to No. 23 on the Top R&B Albums chart in 1990.

That set featured "Treat Them Like They Want To Be Treated" and "I'll Do You," which both hit No. 1 on the Hot R&B Singles chart and established the rapper as a genuine character.

"With a name like Father MC, I felt that I could make

a lot of money" he says. "I also realized that you can make [gold] money without having gold [certified] sales. That's why I decided to take the risk of recording and producing this album myself."

"This Is For The Players" is Father MC's fourth album. Because the artist's music caters primarily to women, there is no swearing on the set. However, the lyrics tend to be sexually overt. "It's a real heavy album, but it's cool enough for the guys to say, 'He did it, set it,'" he says. "But overall, it's a radio-friendly album."

The first single from the set is "Hey... How Ya Doin'." However, "Sexual Playground," another track on the album, found its way onto the Hot Rap Singles chart first—debuting at No. 48 in the Nov. 25 issue.

According to label sources, "Sexual Playground" was released on Spilled! Beat Records, a label to which Father MC was previously signed. It remains unclear how two singles in the marketplace will affect the album.

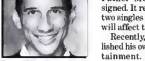
Recently, Father MC established his own label, VY Entertainment. In February, the label will release its first album, "Time Bomb" by R&B girl group Swirve. Also signed to VY is hardcore rapper Fierce Mar.

**THE 331 FOUNDATION**—a nonprofit organization founded in 1990 by Mercury R&B promotion VP Mike Bernardo and Charles Gladden and dedicated to helping children whose parents slain in Washington, D.C.—is gearing up for its annual Christmas party Dec. 16 at D.C.'s RFK Stadium. For more information or to submit donations, call 202-232-4876.

**AGAINST ALL ODDS:** On Dec. 6, Verity will release "Verity Records Presents A Tribute To Rosa Parks," a commemorative set in honor of the civil rights activist and the 40th anniversary of the bus boycott in Montgomery, Ala.

The set features some of music's top contemporary and traditional gospel talent, including John P. Kee, Vanessa Bell Armstrong, Shirley Caesar, Darryl Coley, Tramine Hawkins, and Yolanda Adams.

**UNFLIPPING SET:** Speaking of Yolanda Adams, the singer has turned in an incredible contemporary spiritual project with "More Than A Melody" (Tribe No. 3). Adams demonstrates her unique ability to adapt her vocal delivery and emotive expression to the variety of musical settings on the album—from the gospel-rooted "Be Good Shepherd" and "Take Away" to the hip-hop beat-laden but equally spirit-enriching "Gotta Have Love."



by J. R. Reynolds



**Heart & Soulful Similes.** Warner Bros. gospel quartet the Winans are all smiles after completing the video for the single "Heart & Soul," from the same titled album. Pictured, from left, are Carvin and Ronald Winans, director Pam Robinson, and Marvin and Michael Winans.

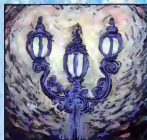
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## FRANCE

**ISSUE DATE: JAN. 20**  
**AD CLOSE: DEC. 26**

Preceding the Victoire de la Musique awards ceremony, **Billboard's** spotlight on France offers readers a comprehensive current overview of the French music market. In addition to listing key contenders in the various categories for the awards, the January 20 issue also explores the revitalization of French popular music, featuring capsule reports on French acts, music video production and always important... French radio! Large Bonus distribution at MIDEM!

**Contact:**  
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## PRE-MIDEM MIDEM

**PRE:**  
**ISSUE DATE: JAN. 20**  
**AD CLOSE: DEC. 26**  
**MIDEM:**  
**ISSUE DATE: JAN. 27**  
**AD CLOSE: JAN. 2**

After 30 years of annual growth and high productivity, MIDEM projects the largest music market ever. **Billboard's** January 20 spotlight previews the January 21-25 MIDEM meeting in Cannes, France. As a follow-up, our January 27 issue highlights the event's activities including in-depth coverage of European licensing, music publishing, and the Asian Pacific and Latin American music explosions. Large Bonus distribution at MIDEM!

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## CANADA

**ISSUE DATE: JAN. 27**  
**AD CLOSE: JAN. 2**

The Great North continues to cultivate both new and established talent at home and abroad. **Billboard's** January 27th spotlight brings you up-to-date on Canada's music market with a special emphasis on the international success of Canadian talent. Our editorial coverage includes a look at label releases, emerging talent, musical successes and the overall growth of the Canadian marketplace.

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# WORLDWIDE SPECIALS & DIRECTORIES *1995 1996*



**NOT FADE AWAY-  
REMEMBERING BUDDY HOLLY**

**ISSUE DATE: FEB. 3**

**AD CLOSE: JAN. 9**

**Billboard** joins Decca Nashville in celebrating the 60th anniversary of Buddy Holly's birthday. This February 3rd issue chronicles his brief, but prolific career, highlighting his eight Top 40 hits and impressive publishing catalog. We'll also give you the inside scoop on Decca's "Not Fade Away" tribute album, including the label's marketing plans and testimonial quotes from artists touched by Buddy Holly's musical genius.

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**TALL COOL ONES:  
LOUNGE, SURF, EXOTICA**

**ISSUE DATE: FEB. 10**

**AD CLOSE: JAN. 16**

Space-age bachelor pad music is back en vogue. **Billboard's** February 10th spotlight focuses on the fast-growing market for instrumental pop. "Tall Cool Ones" will explore the stimulus for the resurgence of moody rock instrumentals and atmospheric early '60s sounds. Current releases will be included in editorial coverage, plus a label-by-label product guide to forthcoming releases.

**Contact**  
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**UK/BRITS**

**ISSUE DATE: FEB. 17**

**AD CLOSE: JAN. 23**

**Billboard's** February 17th issue tunes into the UK for the 1996 "Brits Around the World" spotlight. This comprehensive overview of the UK's marketplace takes an authoritative look at the resurgence of British pop from the viewpoint of the new corps of international executives at the UK labels. Other topics include British acts who experienced chart success this year and case histories on '95's most notable UK breakthrough stories. Plus... a list of leading nominees for the 1996 Brit Awards!

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LIDIA BONGUARDO

# Billboard **HOT R&B SINGLES**

FOR WEEK ENDING DEC. 2, 1995

TM  
 COMPILATED FROM A NATIONAL SAMPLE OF R&B RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, R&B RADIO PLAYLISTS, AND RETAIL SINGLE SALES COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION
1	1	2	2	CHASE SHOOT (FROM "WAITING TO EXHAUST")	*** No. 1 *** WHITNEY HOUSTON	1
2	NEW	1	1	ONE SWEET DAY	MARIAH CAREY & BOIZ	2
3	3	13	4	HEY LOVER	MIKE RAY & THE STYLISH FOLKS	3
4	2	1	3	YOU BRING ME OUT OF NOTHING	THE NOTORIOUS B.I.G. & MONIE LOVE	1
5	4	2	7	BEFORE YOU WALK OUT OF MY LIFE LIKE THIS AND LIKE THAT	MONIE LOVE	4
6	5	2	8	WHO CAN I RUN TO	ISDALE	5
7	7	5	13	TELL ME	GROOVE THEORY	3
8	6	3	10	DIGGIN' ON YOU	TLC	6
9	9	3	10	FANTASY	MURIAH CAREY	1
10	10	16	7	CRUISIN'	D'ANGELO	10
11	4	8	10	SENTIMENTAL	DEBORAH COOPER	12
12	11	12	9	HOOKED ON YOU	SILK	12
13	11	11	9	WHERE EVER YOU ARE	TERRY LYONS	13
14	8	16	11	ALREADY MISSING YOU	GERALD LEVERT & EDDIE LEVER SR.	8
15	9	4	15	BROKENHEARTED	BRANDY	9
16	16	9	16	LOVE U 4 LIFE	JODECI	16
17	11	16	11	HEAVEN	SOLAR	11
18	11	11	9	CELL THEORY	GOODIE MOB	11
19	16	16	16	COME WITH ME	THE LOONIES	16
20	22	28	8	I MISS YOU (COME BACK HOME) (FROM "NEW YORK UNDERCOVER")	MONIE LOVE	20
21	21	32	7	GREATEST GAINERS/SALES & AIRPLAY ***	QUINCY JONES INTRODUCING TAMIA	21
22	23	11	9	ANYTHING	JT	22
23	16	16	16	GANGSTA PARADISE (FROM "DANGEROUS MINDS")	COOLIO FEATURING L.V.	2
24	16	16	11	RUNAWAY	JANET JACKSON	2
25	22	11	11	PRETTY GIRL	RON B.	11
26	26	33	9	WANT YOU BACK	SLANDAZ BLISSAY	16
27	34	38	9	I WANT YOU BACK	PURE SOUL	16
28	11	22	22	"TIL YOU DO ME RIGHT	AF7	11
29	33	16	9	FUNNY HOW TIME FLIES	INTRO	29
30	27	29	16	YOU'RE NOT ALONE	MICHAEL JACKSON	16
31	29	29	23	YOU USED TO LOVE ME	FIRTH EVANS	4
32	25	23	11	I HATE U	AF7	8
33	34	41	1	DAMN THING CALLED LOVE	AF7	33
34	31	16	16	ON THE DOWN LOW	BRIAN MCKINIGHT	11
35	38	44	9	RUNNIN'	THE PHARCYDE	38
36	NEW	9	1	I REMEMBER	BIMBUZE	36
37	31	25	11	FEEL THE FUNK (FROM "DANGEROUS MINDS")	IMMATURE	16
38	31	35	11	I GOT 5 ON IT	LUNIZ	16
39	34	26	11	WE MUST BE IN LOVE	PURSE SUITE	11
40	NEW	1	1	WHERE IS THE LOVE (FROM "DEAD PRESIDENTS")	JESSE & TRINA	40
41	37	30	22	SUGAR HILL	AZ	11
42	46	56	7	LOOK WHAT YOU'VE DONE	ASANTE	11
43	39	31	11	ONE MORE CHANCE/STAY WITH ME	THE NOTORIOUS B.I.G.	11
44	16	16	9	STILL IN LOVE	BRIAN MCKINIGHT	11
45	14	44	9	IT'S A GOOD HANDS HOME	ANASTYCE	36
46	44	34	28	BROWN SUGAR	D'ANGELO	10
47	16	50	11	"Y'ALL AIN'T READY YET	MYSTICAL	11
48	16	11	11	WATERFALLS	THE CLICK	8
49	49	36	1	HURRICANE	THE CLICK	36
50	50	50	1	NEW	NEW	50

Records with the greatest airplay and sales gains this week. \*Indicates availability. \*\*Recording Industry Ass'n of America (RIAA) certification for sales of 500,000 units. \*\*\*RIAA certification for sales of 1 million units, with additional multi-week indicated by a numeral following.   
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 BILLBOARD DECEMBER 2, 1995

December 2, 1995

Andre Harell  
President/CEO  
Motown Records  
825 Eighth Avenue  
New York, NY 10019

Dear Andre,  
You are an inspiration for a whole generation of dreamers. You have personally provided me with an immeasurable amount of love, guidance and support.

I salute you in your new position as President/CEO of Motown Records. God Bless.

Love,

Sean "Puffy" Combs

& The Bad Boy Entertainment Family





# Billboard TOP R&B ALBUMS

FOR WEEK ENDING DEC. 2, 1995

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS. COLLECTED, COMPILED, AND PROVIDED BY **SoundsScan**®

WEEK	ARTIST	ALBUM	ARTIST LABEL	DISTRIBUTING LABEL	WEEKS ON CHART	PEAK POSITION	TITLE	WEEKS ON CHART	PEAK POSITION
1	NEW ▶	1	R. KELLY (R 4278) (5915)	1	1	1	♦ ♦ ♦ No. 1 HOT SHOT DEBUT ♦ ♦ ♦ I'm Not a Joke	1	1
2	NEW ▶	1	SOUNDTRACK ARTIST (A 18796) (5915)	1	1	1	WAITING TO ENHANCE	1	1
3	1	1	THE DOGG POUNO DEATH ROW/WEINSTEIN/SUMMERS (A 9616) (5915)	1	1	1	DOGG FOG	1	1
4	2	35	GENUIS/GZA GEFREN 24813 (5915)	1	1	1	LIQUID SVOLDS 2	1	1
5	3	—	THE CLICK SON WAF 41552 (5915)	1	1	1	GAME RELATED 2	1	1
6	5	4	MARIAH CAREY COLUMBIA 66700 (5915)	1	1	1	DAYDREAM	1	1
7	8	—	QUINCY JONES SMILEY 48375/WARNER BROS. (A 9616) (5915)	1	1	1	Q'S JOOK JOINT 7	1	1
8	4	2	CIGI BELL & MUGS SHANE 1251/ATLANTIC (A 9616) (5915)	1	1	1	ON TOP OF THE WORLD 2	1	1
9	7	—	SOUNDTRACK ARTIST (A 18796) (5915)	1	1	1	DEAD PRESIDENTS 3	1	1
10	NEW ▶	1	SILK ENTANGLED (A 9616) (5915)	1	1	1	SEK 10	1	1
11	5	—	FAITH EVANS ♯ 902 RW 7223/ARISTA (A 9616) (5915)	1	1	1	FAITH 2	1	1
12	5	—	GOODIE MOBE SMOOZE 2726/ARISTA (A 9616) (5915)	1	1	1	SOUL FOG 3	1	1
13	14	7	GERALD LEVERT & EDIE LEVERT, SR. EASTWEST (A 10314) (5915)	1	1	1	FATHER AND SON 2	1	1
14	6	86	ERICK SERMON (A 9481) 52928/ATLANTIC (A 9616) (5915)	1	1	1	DOUBT OR NOTHING 6	1	1
15	12	—	PHYLIS HYMAN RPB 31400/2020 (A 9616) (5915)	1	1	1	REFUSE TO BE LONELY 12	1	1
16	15	18	SCAPE ♯ A 10359 4724/COLUMBIA (A 9616) (5915)	1	1	1	OFF THE HOOK 3	1	1
17	NEW ▶	1	THE PHAROUSEY (A 9616) (5915)	1	1	1	LAWRENCE/OLIVERIA 13	1	1
18	15	—	COOLIO TOMMY 267 11447 (5915)	1	1	1	LANCANG'S PARADISE 13	1	1
18	10	3	CYPRESS HILL RUTHLESS 65911/COLUMBIA (A 9616) (5915)	1	1	1	CYPRESS HILL III (TEMPLE OF BOOM) 3	1	1
20	18	12	D'ANGELO (A 9616) (5915)	1	1	1	BROWN SUGAR 8	1	1
21	19	—	BOYZ II MEN MOBILE 53584 (A 9616) (5915)	1	1	1	THE REMIX COLLECTION 19	1	1
22	17	18	RONI JAGGERS-HAMMONY ♯ ATLANTIC 5533/ATLANTIC (A 9616) (5915)	1	1	1	E... 1999 EDITION 17	1	1
23	17	18	MONICA ♯ 37054 5651/ATLANTIC (A 9616) (5915)	1	1	1	MISS THANG 5	1	1
24	26	—	TOP AUTHORITY THA 72688/SOLAR (A 9616) (5915)	1	1	1	RATED G 16	1	1
25	24	—	VARIOUS ARTISTS FUNKMASTER FLEX: 60 MINUTES OF FUNK (A 9616) (5915)	1	1	1	FUNKMASTER FLEX: 60 MINUTES OF FUNK 24	1	1
26	23	—	WILL DOWNING MCNEELY 52975 (A 9616) (5915)	1	1	1	MOGGS 29	1	1
27	NEW ▶	1	TERRY ELLIS EASTWEST 61678 (A 9616) (5915)	1	1	1	SOUTHERN GAY 27	1	1
28	22	17	THE SHOW, THE AFTER PARTY, THE HOTEL ♯ SONY 52518 (A 9616) (5915)	1	1	1	THE SHOW, THE AFTER PARTY, THE HOTEL 1	1	1
29	29	20	SOLO PERSPECTIVE 54801/ATLANTIC (A 9616) (5915)	1	1	1	SOLO 11	1	1
30	20	9	ANITA JACKSON SONY 52925/ATLANTIC (A 9616) (5915)	1	1	1	ALL WE GOT IZ 12	1	1
31	25	15	JONY MCCAULY ♯ 5136 1316/ATLANTIC (A 9616) (5915)	1	1	1	DESIGN OF A DANCE 16/9996 1964 4	1	1
32	33	29	MYSTICAL ♯ 571 41540 (A 9616) (5915)	1	1	1	MINO OF MYSTICAL 2	1	1
33	32	30	TLC ♯ (A 9616) (5915)	1	1	1	CRAYZEXPERIENCE 11	1	1
34	27	11	FAT JOE VOLATILE 1232/ATLANTIC (A 9616) (5915)	1	1	1	JEALOUSY IS ENYI 7	1	1
35	NEW ▶	1	STH AWAY BOYZ R&B 4 (A 9616) (5915)	1	1	1	RATED G 35	1	1
♦ ♦ ♦ GREATEST GAINER ♦ ♦ ♦									
36	48	—	VARIOUS ARTISTS MCQUEEN 21622/ATLANTIC (A 9616) (5915)	1	1	1	ONE MILLION'S STRONG 36	1	1
37	26	14	KRS-ONE ♯ 41579 110 (A 9616) (5915)	1	1	1	KRS-ONE 2	1	1
42	87	36	BRIAN MCKNIGHT ♯ 46809 53240 (A 9616) (5915)	1	1	1	I REMEMBER YOU 1	1	1
39	34	21	GROOVE THEORY (A 9616) (5915)	1	1	1	GROOVE THEORY 14	1	1
40	28	13	VARIOUS ARTISTS NO 2592/WEINSTEIN/SUMMERS (A 9616) (5915)	1	1	1	DOWN SOUTH HURDLES 13	1	1
41	36	22	SOUNDTRACK ARTIST JAMAICA 52922/ATLANTIC (A 9616) (5915)	1	1	1	THE SHOW 1	1	1
42	36	36	INTRO ATLANTIC 42824 (A 9616) (5915)	1	1	1	NEW LIFE 14	1	1
43	31	27	SOUNDTRACK ARTIST 52925/ATLANTIC (A 9616) (5915)	1	1	1	DIVERSIVE MINDS 24	1	1
44	83	28	16 THE BROTHERS GIBBY ♯ 47678 3803/ATLANTIC (A 9616) (5915)	1	1	1	ON BENT 4 (OPEN LIP) 1	1	1
40	40	36	13 JUNIOR M.A.F.I.A. (A 9616) (5915)	1	1	1	CONSPIRACY 1	1	1
46	38	—	2 C.B.O. ♯ 7399 (A 9616) (5915)	1	1	1	BEST OF C.B.O. 35	1	1
47	38	25	9 KOOL & THE GANG ♯ 42862 1204/ATLANTIC (A 9616) (5915)	1	1	1	4.5.1 1	1	1

Albums with the greatest sales gain this week. \*Recording Industry Assn. of America (RIAA) certification for shipment of 500,000 albums units (250,000 units for EPs). RIAA certification for shipment of 1 million units (500,000 units for EPs), with multivariate titles indicated by a number below. † "Album" indicates the album; "CD" indicates the CD; "EP" indicates the EP; "Greatest Gainer" indicates the greatest sales gain this week. ‡ "Album" indicates the album; "CD" indicates the CD; "EP" indicates the EP; "Greatest Gainer" indicates the greatest sales gain this week. § "Album" indicates the album; "CD" indicates the CD; "EP" indicates the EP; "Greatest Gainer" indicates the greatest sales gain this week. ¶ "Album" indicates the album; "CD" indicates the CD; "EP" indicates the EP; "Greatest Gainer" indicates the greatest sales gain this week. †† "Album" indicates the album; "CD" indicates the CD; "EP" indicates the EP; "Greatest Gainer" indicates the greatest sales gain this week.

## Watts Gangstas Don't Turn Their Backs On Free Speech

THE AMERICAN CIVIL Liberties Union of Southern California has filed a federal lawsuit against the city of Inglewood. The ACLU claims that a citywide ban of bus-bench ads plugging "The Realz," the debut album by the Watts Gangstas (The Hood For Priority), violates the artist's right of free speech.

The ad, which features the same artwork as the album's front cover, depicts group members standing with their backs to the album with white powder. The message that the Watts Gangstas was attempting to send: Turn your backs

on drugs.

The back of the album shows the group facing a stone stacked with cassette and CDs.

"ACLU attorney Taylor Finn says, 'Not only is the city of Inglewood violating free speech under the First Amendment, this blatant discrimination is stopping a popular group from persuading their fans to stay away from drugs.'"

After the suit was filed and the radio-friendly anti-rap media (surprisingly) came to the defense of the group, the city changed its mind.



by Havelock Nelson

This incident's shows that rappers should no longer operate from a point of helplessness. They should fight back instead of bowing to pressure from critics or authorities. It would be great if

Bill Adler's dream of a hip-hop arts defense league would come true.

ONE MILLION STRONG—The Album (Mergha) is a rap set featuring songs that, according to its liner notes, were expressly devoted to strengthening our (black people's) economic independence. The record is a byproduct of the Million Man March that took place Oct. 13 in Washington, D.C.

Among the artists making contributions are 2Pac and the Notorious B.I.G., Channel Flow, Snooopy Dogg and

Dr. Dre, Bone Thugs-N-Harmony, Tha Alkaholiks, Sunz of Man, Public Enemy's Chuck D., Topu-Aku, and Smooth H. from Nice & Smooth.

In addition to the individual offerings, whose lyrical content "does not reflect the views of the Honorary Law (Farrakhan and/or the Nation of Islam)," there's an all-star chorus-line track, "Where Ya At," which includes the voices of Kamm, Ice-T, Ice Cube, Bushy, Chuck D., RZA, Smooth H., Killain Priest, E. Realz, Da Smart, Insane, and Shorty.

(Continued on next page)





**BREATHES AGAIN:** "Exhale (ShoopShoop)" by Whitney Houston (Arista) hangs onto the No. 1 position on the Hot R&B Singles chart this week. But coming on strong at No. 2 is "One Sweet Day" by Mariah Carey and Boyz II Men (Columbia), a track that has been a pick hit at the radio ever since Carey's album was released. In its first week on the R&B Singles chart, it is already No. 1 at WUTUJ (Columbia), A&J, WFZZ (Columbia), Ga., WFLD (New Orleans), and KSOJ (San Francisco). Hanging tough at No. 3 is "Hey Lover" by L.L. Cool J (Def Jam/RAL/Island). It has a healthy gain in airplay but gets jammed by the top two singles.

**IT AIN'T OVER:** Due to the huge debut of "One Sweet Day," "Before You Walk Out Of My Life/This And Like That" by Monica (Rowdy/Arista) gets pushed back, despite a gain in total points. The increase in total points was marginal, because "Like This And Like That" is losing in airplay while "Before You Walk Out Of My Life" is gaining, so the two sides of this single end up offsetting each other. This is the danger of having a double-sided single; if they don't gain at the same time, one can pull the other down.

Although "Who Can I Run To" by Xscape (So So Def/Columbia) has been moving backward on the R&B Singles chart for the past couple of weeks, this single lives on at radio. It has been No. 1 for six weeks on Hot R&B Airplay and is still growing.

**STEL AWAY:** It seems that radio is doing its own thing when it comes to deciding what should be a single. Stations seem to be paying less attention than usual to current singles and are plunging into album cuts. The release of R. Kelly's self-titled album (Jive), which debuts at No. 1 on the Top R&B Albums chart and the Billboard 200, and the "Waiting To Exhale" soundtrack (Arista), which debuts at No. 2 on the R&B chart, has spurred a lot of album play. This is especially true for R. Kelly, who's "Down Low," which features Ronald Isley, is hurting the airplay of his current single, "You Remind Me Of Someone I Used To Know."

Several tracks from the "Waiting To Exhale" album are receiving significant airplay, including Mary J. Blige's "Not Gon' Cry," Toni Braxton's "Let It Flow," and Aretha Franklin's "It Hurts Like Hell." This surge in airplay on albums costs a cut in the amount of airplay a commercial single can garner. If the airplay on these two albums is any indication, they should both be huge hits. Singles sales are also being affected by the release of these albums and the many others that have debuted in the last two weeks. As we move closer to the gift-buying holidays, there is usually a surge in album sales.

**MAKING A MOVE:** "You Put A Move On My Heart" by Quincy Jones introducing Tama (Quest/Warner Bros) takes the honors for Greatest Gains/Sales and Airplay. This week it is top five at eight stations, including WKAZ (Cleveland, KJQJ Houston, and WHUR Washington, D.C.) Jones' "q's Jook Joint" is another of those sets that receives substantial album play as "Heaven's Girl," which features R. Kelly, Ronald Isley, Aaron Hall, Charlie Wilson, and Nasir Embury, and "Me and My Girlfriend For Lows," which features Brian McKnight, Take 6, Rachelle Ferrell, and of course, James Moody, start to beat up at radio.

## BUBBLING UNDER... HOT R&B SINGLES

THIS WEEK	TITLE	ARTIST	LAST WEEK	TITLE	ARTIST
1	LET GO	CLAY Aiken (Jive)	14	HUSTLIN'	HUSTON (Profile)
2	HEAVEN	RONALD ISLEY (A&J)	15	HEAVEN	RONALD ISLEY (Capitol)
3	HEART & SOUL	THE NYLON BROTHERS (Warner Bros.)	17	BONY LYON	LA TAYLOR (Capitol)
4	HOW WE MOVE	THE BROTHERS (Arista)	18	GODENITE	THE BROTHERS (Arista)
5	HOW MUCH ENCHANTED EVENING	THE BROTHERS (Arista)	19	WRECKAGE	THE BROTHERS (Arista)
6	CASH MONEY	SOUTLY MOTIONS	20	NO ENIMMOPHONY TO THE GAME	LOU LOMAX (Pentatonix)
7	YOUR HEART'S IN GOOD HANDS	A GREEN LANE	21	MONEY (THE ROOTS OF ALL EVIL)	A GREEN LANE
8	BLAH	NEW JEM (New West/Island)	22	USE ME	THE BROTHERS (Arista)
9	SHITTO PARADE	BOSSMAN AND THE BLAKKAK (A&J)	23	CALL IT WHAT YOU WANT	BOSSMAN AND THE BLAKKAK (A&J)
10	WITHOUT LOVE	THE BROTHERS (Arista)	24	ALL MY LOVE (ALL THE TIME)	THE BROTHERS (Arista)
11	TOP OF THE STAIRS	THE BROTHERS (Arista)	25	WASSUP, MASSUP	THE BROTHERS (Arista)
12	LIFE GOES ON	THE BROTHERS (Arista)			

\* Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.

## R&B RAP COLUMN

(Continued from preceding page)

**RAP FACTS:** ON NOV. 18, Method Man, Redman, Onyx, Erick Sermon, and Sugar (the artist formerly known as Street Life) wrapped the 20-date Def Jam College tour, which kicked off Oct. 6. The organizers of the event, as well as the artists, expressed an interest in bringing live rap back to the people, so ticket prices were only \$10. In order to keep costs low, the acts traveled together on one bus.

"We're selling a ton of records, but kids just aren't coming out to see the shows the way they used to when EPMD, Run-DM.C., and Public Enemy were selling out Madison Square Garden," said Sermon. "People need to see us to get the full, hip-hop flavor."

**BEWARE OF MY CREW!** by LBC Crew is the first single from the upcoming Warner Bros. Records soundtrack to "Thin Line Between Love And Hate." It's also the opening salvo from Snoop Doggy Doggy's Doggy Style Records, which has yet to select a distributor.

The intriguing cut, layered by Snoop and LT Hutton, bonuses to a Zapp song. While it shows that Snoop is no Dre behind the studio, he does have a few things to be thankful for, because Crew members Bad Azz, C-Style, 11, and Technic can flow.

The soundtrack, which drops Jan. 6, will include tracks from the likes of New Luntz, Ganjix K, Roger Troutman, R. Kelly, and Smooth.

**QUICK HITS:** DJ Yella has signed with Street Life/Scotti Bros. Records... Russell Simmons will go online on the SW NetSpace on Nov. 20... Remember Michael K., new-jill singer who went to St. John's University in New York... The Dogz Pound's current single, "Let's Play House"... De Youngstars are no longer signed to East West... T'I Make You Famous... their fourth album, will drop independently on Pop Art Records.

## MANNISSH

(Continued from page 23)

Since the single's release, Correct has held campaigns at independent retailers in which the single is 99 cents and encouraged other product-placement discounts. "Because their music is popular with 12-18-year consumers, we made sure to visit stores specializing in hip-hop vinyl," says Harwood.

The label hopes to broaden regional awareness of Mannish through tracks from "Audio Sedative" that were included on CD samples recently issued by the one-stop Southwest Wholesale in Houston. "Expect That" will also be featured on a compilation album produced by DJ Dredd which is scheduled for release by Sony in January.

Correct is seeking licensing deals to distribute "Audio Sedative" internationally.

Harwood says "Jive U Man," the second single, is more radio-friendly than "Expect That" and will be sent to mainstream R&B and crossover radio. Promotional copies of the single will be sent to DJs and record pools the first week in December. "The release date of Jive U Man" will probably coincide with the album's release date in January," Harwood says.

The label plans to send Mannish on a concert tour of clubs and colleges beginning in February. The group is not yet signed to a booking agency.

## Billboard, FOR WEEK ENDING DECEMBER 2, 1995

# Hot Rap Singles

WEEK	LAST WEEK	TWO WEEKS AGO	WEEKS ON CHART	TITLE	ARTIST
1	3	3	3	HEY LOVER	L.L. COOL J
2	3	1	8	CELL THERAPY	GOODIE MOB
3	2	1	16	DANGERS PARADE	BOSSMAN & THE BLAKKAK
4	11	14	9	THE RIDDLER (FROM "BATMAN FOREVER")	METHOD MAN
5	6	6	4	WINGS OF THE MORNING	CAPLETON
6	9	12	8	RUNNIN'	THE PHAROCC
7	5	10	8	LIQUID SWORDS	GENIUS&J
8	8	4	7	ICE CREAM	CHEF RAKSWON
9	7	8	7	I GOT U ON IT	LUNZ
10	6	7	7	FADES EM ALL	JAMAL
11	17	11	4	HURRICANE	THE CLACK
12	10	5	12	PLAYTA MA	LUNZ FEATURING TEDDY
13	14	17	4	FALL AGAIN READY YET	MYSTICAL
14	15	17	4	FAST LIFE	KOOL & RAP
15	NEW	1	1	LAST OAYZ	ONYX
16	12	9	22	LAST OAYZ	ONYX
17	16	15	6	BOMDIZ	ERICK SERMON
18	13	17	7	JERKS	LIQUID SWORDS
19	15	16	7	RETURN OF DA LUNZ	THE D.O.C.
20	32	26	7	1990-SKILL ME UP	SPICE 1 FEATURING MC EMT
21	NEW	1	1	I NEED YOU TONIGHT	JUNIOR M.A.F.I.A. FEATURING ALIANTO
22	22	26	21	ONE MORE HANGOVER WITH ME	THE NOTORIOUS B.I.G.
23	26	27	11	THROUGH YOUR CITY	CYPRESS HILL
24	26	26	7	AIN'T NOTHING BUT SHE THING	SULT-N-PEPPA
25	20	19	15	1ST OF THE MONTH	BONE THROUN-HARMONY
26	23	22	15	HOW HIGH (FROM "THE SHOW")	REDMANNETH-MAN
27	21	15	15	BOOMBASTIC (IN THE SUMMERTIME)	SHAGGY
28	26	29	2	PLAYERS ANTHEM	JUNIOR M.A.F.I.A.
29	28	33	7	EAST SIDE RENEGADES	FROST
30	42	2	2	BLAH	FAB 5 (F.A.B.) FEAT. HELMUT SALTANO (G.J.)
31	34	25	22	SUMMERTIME (IN THE LBC FROM "THE SHOW")	THE DOVE SHAKA
32	26	37	3	PASS IT ON	3 STEPS FROM NOWHERE
33	45	4	1	SHITTO PARADE	BOSSMAN AND THE BLAKKAK
34	34	27	6	WHAT'S UP START (FROM "THE SHOW")	SLUGA
35	35	29	11	TEMPATIONS	SMOOTHIE OX HUSTLER
36	29	28	12	HUSTLIN' (BROKEN LANGUAGE)	SMOOTHIE OX HUSTLER
37	41	45	4	RIIDN LOW	L.A. D. FEATURING DARYL TRAYLOR
38	45	31	3	WHAT'S UP... WHAT'S UP	PLAYA PUNCH FEATURING L.A. SNO
39	31	31	18	WRECKNOZ SOUND BWOY BURAL	SMIF-N-WESSUN
40	47	40	3	MC'S ACT LIKE THEY DON'T KNOW	KRS-ONE
41	37	41	3	WHAT'S UP START (FROM "THE SHOW")	SLUGA
42	37	41	3	REAL HIP HOP	DAS EFX
43	41	38	11	WASSUP, MASSUP	A-TOWN PLAYERS
44	39	35	11	GIRLS'NO	SUPER CAT
45	47	40	3	THUMP THAT FLUNK	G.J. TRANS
46	38	36	6	GIRL WHAT ALL ON BOOBY	MC NAG-D
47	48	48	2	SERIAL PLAYGROUND	FATHER M.C.
48	48	48	2	NO MORE SHIP TO THE GAME	LOBO FINESSE

Records with the greatest gains since last week. \*Nominally available. †Recording industry Association of America (RIAA) certification for sales of 500,000 units. ‡RIAA certification for sales of 1 million units. Capping out for quarterly releases. †††RIAA certification for consecutive mass-single cassette single availability. (C) Cassette single availability. (D) CD single availability. (M) Cassette single availability. (T) Vinyl single availability. (W) 90-minute vinyl single availability. (X) CD single availability. © 1995, Billboard® Publications, and SoundScan, Inc.

# Sounds Of Backness Hit A Peak With 'Children'

INTO THE GROOVE: Few acts can refresh our somewhat jaded ears faster than an inspirational pearl from Sounds Of Backness. With "Children Of The World," from the soundtrack to the motion picture "People," the urban/gospel troupe surpasses the creative quality and emotional impact of its 1988 anthem "The Pressure."

Junior Vasquez plays a key role in the realization of this revelatory jam, with post-production that complements Jason Miles' original studio conception by deftly skirting the line between peppy tribal-rhythm drama and churchy-styled soul. Dubbess will dig the X-Beat version, though nothing matches the Roots mix, which is highly programmable without losing co-songwriter Nona Hendryx's lyrical plea for unity.

"Children Of The World" is the debut 12-inch release from WEA's distributed Lightyear Entertainment Records. Talk about your splashy introductions.

We generally make it a practice to ignore the heated hype sheets that accompany most records, but some are too silly and amusing to ignore. Take the two-page love letter that accompanies Suga Bullitt's single "Move" (Parkway, U.K.), in which every form of commercial music is denounced and the act is touted as a "punk band that plays dance music."

It's a bit of a stretch to say that acts that aim to fly left of center, such as overly self-possessed posturing dwindles after a casual trawl through the actual recording, which is essentially a mix of countless styles, such as retro-funk, jazz, and hip-hop. Love the music (we really, really do), but watch the 'tude, kids. It may come back to haunt you.

If you are the type who prefers hi-NRG music in its purest and most romantic form, Paul Varney's latest effort, "Open The Door To Your Heart," is a required listening experience. Released on Zomba U.K., this is the kind of record that does those great-of touch-dance routines where

made-up—including our favorite lift-and-spiral-dip move from "Saturday Night Fever." Varney has the same smiling-and-demonstrating-needed-to make this track work, and he makes the most of the song's delicious string arrangement.

If you cannot find "Open The Door To Your Heart" in your Trusty Import



by Larry Flick

record bin, this can also be found on the "NRG For The '90s" portion of this month's Hot Tracks remix service package. Actually, Hot Tracks producer Steven Tucker did a fine job of tightening up the track and extending the intro, which makes for easier turntable use.

Producer Paul Oakenfold's budding Perfecto Records slams yet another home run with "I Dream," a nine-minute-plus instrumental excursion from the fertile mix-and-label act Quiver and DJ team Parker & Wilson. This is quite the cute lit/BBG-rhythms anchor a synth-executed mix that interweaves with maracas and ethereal textures. Simple and to the point, this one should have long legs to carry it well into the new year. It's one of many reasons to smack your lips in anticipation of Perfecto's imminent singles compilation.

We have no problem admitting that we have long been in the minority in failing to understand the hip allure of Japanese pop sensation Pizzicato Five. But we have begun to rethink our position after spending some time with the act's new Matador/Atlantic album, "The Sound Of Music," which is far more focused in its writing than past efforts.

Admittedly, our interest has been heightened by Satoshi Tomie's sleek remix of the forthcoming single "Happy Sad." The diminutive producer effectively fleshes out the funk-fortified track with rattling house percussion and sprightly placed disco strings, thus considerably boosting its commercial potential on and off the dancefloor. Song-oriented folks should go directly to the Stereophonic mix, while hard heads should find the Ultimate F-U dub appropriately aggressive.

**COOKIE MOUNTAIN:** Several scent moments into the cinematic "Tales From The Magic Mountain" and we predict that you will be checking the CD jacket to confirm that you are in fact listening to Urban Cookie Collective. The kitschy flavor of the Euro act's previous recordings has been replaced with fluttering disco colors, smooth pop-soul melodies, and literate, thoughtful lyrics.

Do not be fooled: "Tales From The Magic Mountain" is plenty of fun and soaked with cute sing-along choruses. But the group's meringue, Rohan

Heath, is clearly now thinking beyond the next quick-fix hit and has written songs that will stay fresh long after the initial sailing and demomom needed to make this track work, and he makes the most of the song's delicious string arrangement.

This collection was previewed this summer by the European 12-inch release of the tune "Spent The Day," which did not do justice to the album's fairly deep well of single prospects. "The Rest Of My Love" and "Feels So Good" are tasty morsels spiced with a pinch of Philly soul and handbag-twirling piano rolls, while "So Beautiful" hugs along at a pleasant jop/hip-hop pace. Given an off-the-moment remix, crossover radio would have a field day with the latter cut.

"Tales From The Magic Mountain" is just released in the U.K. on Pulse-8 Records and in various parts of Europe on eel. Each label uses U.S. affiliates that would benefit from such a strong album. It remains to be seen which will be the winner.

**JAMMIN' AT DA JUNT:** Although there are moments when Quincy Jones' new "Q's Jook Joint" (Qwest) comes dangerously close to underestimating its astonishing and vast world of talented vocalists, there's no other way to describe this mammoth collection than as an utter triumph.

For starters, dip into the jeep-styled interpretation of the Brothers Johnson 1980 chestnut "Stomp," which features no less than Coolio, Luniz, Yo-Yo, Shaquille O'Neal, and the cast of the stage show "Stomp." It's a smoker that demands a fashionable club remix, even though the album version is certainly tough enough to rock urban-oriented dancefloors.

Equally good is Brandy's smoldering, hit-bound rendition of the Michael



Differnt Strokes. The members of ZYX recording duo Dare 2B Differnt unwind after a recent performance of their current single, "Come To My Window," in Atlantic City, N.J. The track, a Euro-NRG cover of the Melissa Etheridge pop hit, is getting airplay from mainstream club DJs and crossover radio stations across the U.S. Dare 2B Differnt shared the bill with enduring club act Pretty Poison, which is in the studio working on new material. Shown, from left, are Paulo D. of Dare 2B Differnt, Jade Star of Pretty Poison, and Debra Torres of Dare 2B Differnt. (Photo: Hank Frank Towers)

Jackson classic "Rock With You," which cruises at a jazzy retro-funk pace with some smooth rhye injection by Heavy D., and Gloria Estefan's startlingly sensual performance of another Brothers Johnson gem, "Is It Love That We're Missin'." Jones exposes a side of La Gio's vocal personality that we did not believe existed... but that we will need to experience again and again. Meanwhile, Brandy reveals the confidence and growing maturity needed to eventually move beyond flavor-of-the-minute status into a career of creative breadth and longevity (And if this cut isn't enough to convince you, chew on her coquette-like turn on the Babyface-behmed "Sittin' Up In My Room" on Arista's fine

"Waiting To Exhale" soundtrack.) Elsewhere in "Q's Jook Joint," folks like R. Kelly, Ashford & Simpson, Patti Austin, SWV, Queen Latifah, and Chaka Khan step to the table with positively glowing results. Khan, in particular, sounds more engaged and spirited in her brief portions of "Stomp" and "Stuff Like That" than she has on any of the seemingly countless soundtrack appearances she has made this year.

**DOWN'N DIRTY:** With the album "Virtues Of Life" by Temperance, Toronto's enduring Hi-Bias Records has what could easily be its strongest U.S. pop contender to date. The set has also spawned a top five Canadian hit with the spy Euro-house anthem "Never Let You Go" and will likely enjoy similar success there with the imminent single, "Let Me Take You Away."

The only missing piece to the puzzle for this charming, wholly videogenic team of producer/musician Mark Ryan and singer Lorraine Reid is a chance to connect with state-of-the-art audiences. Major label A&R execs, take heed.

Ambient-dance aficionados are advised to seek out "The Dream Mixes" (Miramax), the latest full-length recording by venerable progressive instrumental outfit Tangerine Dream. Rightly regarded as being among the architects of the musical movement that has given clubland acts like Orbital and the Orb, the act balances its scholarly approach to melody and performance with vibrant and intoxicating rhythms that make this an album equally suitable for living room chilling and dancefloor twirling.

"San Rocco" leads off "The Dream Mixes" with a delicate piano roll, spacious keyboard lines, and motor-like drum patterns. Conducive to pure bliss.

**Billboard**  
**HOT Dance Breakouts**  
FOR WEEK ENDING DEC. 2, 1995  
CLUB PLAY

1. GOT MYSELF TOGETHER THE BUCKLEHEADS (MCA) 13827
2. GET SOME TIME TURNER (RCA) 13828
3. FINGERS & THUMBS GOLD SUMMERS (MCA) 13829
4. SHOOT ME WITH YOUR LOVE DREAM (MCA) 13830
5. TOP OF THE STAIRS (RCA) DIGITAL SOURCE

**MAXI-SINGLES SALES**

1. CAN'T STOP BUZZOFFEE (SWEET) 13831
2. SWEETENING UP (SWEET) 13832
3. GEORGE (SWEET) 13833
4. SWEETENING UP (SWEET) 13834
5. COME ON HOME CYNDI LAUPER (RCA) 13835
6. TOP OF THE STAIRS (RCA) DIGITAL SOURCE

Breakouts: Titles with full chart potential, based on club play to sales reported this week.



Women For Women. Sali-N-Papa wears an smile at the recent bash celebrating the release of the London Records compilation 'Anti-Nutriti: But A She Thing!' at the Puck Building in New York. Proceeds from the multi-act set will benefit the Shirley Davis Foundation for Women. Sali-N-Papa performed the title track, which is a budding hit at radio and is urban-oriented nightclub. Also appearing on the album are Queen Latifah, Annie Lennox, and Vanessa Williams. Shown, from left, are Cheryl 'Sali' James, Sandy 'Papa' Denton, and Dee Dee 'DJ Spinderella' Roper. (Photo: Chuck Pulin)

## CLUB PLAY

COMPILED FROM NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS

WEEK	LAST WEEK	2 WEEKS RANK	TITLE	ARTIST
			<b>***No. 1***</b>	
1	2	1	TAKE ME HIGHER (MOTOWN 0433)	◆ DIANA ROSS
2	4	5	BELIEVE IN ME (Geffen 22104)	◆ RAW SYLVEUS
3	3	3	AUTOMATIC LOVER (CALL FOR LOVE) (ARISTA 1-2897)	◆ REAL MCDOY
4	5	8	REACH STRICTLY RHYTHM (2380)	LIL' MON-YE YANG
5	1	1	I'LL ALWAYS BE AROUND (MCA 15144)	◆ C+C MUSIC FACTORY FEAT. A.S.K. M.E. & VIC BLACK
6	12	6	ARRIBANDO PUERTAS (OPENING DOORS) (5777)	◆ GLORIA ESTEFAN
7	6	6	50 IN LOVE (WORLDWIDE MUSIC 8842)	◆ ELLI MAC
8	11	13	HELLO KA-BAZAZ	◆ STATE OF GRACE
9	8	9	RUNAWAY (A&M 1225)	◆ JAMIE JACKSON
10	13	15	I'VE BEEN WAITING (448 014)	◆ MAYOR MILES
11	15	21	BE MY LOVER (ARISTA 1-2862)	◆ LA BOUCHE
12	10	5	STAY TOGETHER (STRICTLY RHYTHM 025)	◆ BARBARA TOUCKER
13	7	9	SAY A PRAYER (ARISTA 1-2862)	◆ TAYLOR DAYNE
14	16	19	A MOVER LA COLITA (MOVE YOUR ASS) (LOGIC 95029)	◆ CHAZZ
15	18	20	FIND A WAY (JILVEAN 2504)	◆ SOUL SOLUTION
16	17	18	SHINE (LOGIC 95029)	◆ ESHIE
17	22	31	TO DESERVE YOU (ATLANTIC 85626)	◆ BETTE MIDLER
18	12	10	FANTASY (COLUMBIA 78044)	◆ MARINA CAREY
19	28	43	WALKING THROUGH FIRE (FRANKIE ANICULACI FEATURING ADELINA)	◆ FRANKIE ANICULACI FEATURING ADELINA
20	14	11	RUNNING AROUND TOWN (SIDE 606082G)	◆ BILLIE RAY MARTIN
21	27	42	IF I WERE YOU (WARNER BROS. 43624)	◆ BILLY RAY MARTIN
22	21	26	A MOVER LA COLITA (MOVE YOUR ASS) (LOGIC 95029)	◆ ARTIE THE 1 MAN PARTY
			<b>*** Power Pick ***</b>	
23	37	—	BEAUTIFUL LIFE (MCA 1-2914)	◆ ACE OF BASE
24	20	14	PADLOCK (EPC 78052)	◆ M PEOPLE
25	12	48	KID WHO'S TALKING (LOGIC 95028)	◆ DR. ALBANI
26	26	35	TOCCATA & FUGUE IN D MINOR (ANALOG 58450)	◆ VANESSA MAE
27	24	25	DON'T STOP (METROPCS 2838M STREET)	◆ LEVEL 9
28	30	37	WE ARE FAMILY (REPRIS 43553/WARNER BROS.)	◆ BABES IN TOYLAND
29	23	17	DESTINATION ESCHATO (EPC 78038)	◆ THE SHAMEN
30	25	30	FAIRGROUND (ESPRESSO 64365/6E)	◆ SIMPLY RED
31	19	16	I FEEL LOVE (WARNER BROS. 43651/RECAP)	◆ DONNA SUMMER
32	36	47	MUSIC TAKES ME HIGHER (SOUL URBAN 20)	◆ LIFT
33	34	46	WHEN THE MONEY'S GOOD (ATLANTIC 85510)	◆ BRUCE ROBERTS
34	46	—	SAME THING IN REVERSE (JIVE 30127)	◆ BOY GEORGE
35	19	—	NEEDYFOOT MUST PARTY (JIVE 028)	◆ GEORGE FORMER
36	41	50	SENTIMENTAL (ARISTA 1-2897)	◆ DEBORAH COX
37	44	—	LIFE IS SWEET (ATLANTIC/ROCKWELL 0142)	◆ THE CHEMICAL BROTHERS
38	40	45	GAME FORM (LOGIC 95024)	◆ JOEY BELTRAMI
			<b>*** Hot Shot Debut ***</b>	
39	NEW	1	I FOUND IT (MCA 2100)	◆ DAPHNE
40	31	24	WHEN I KISS YOU I HEAR CHARLIE PARKER PLAYING (LOGIC 95029)	◆ SPARKS
41	33	36	ALL OR NOTHING (COLUMBIA 2919)	◆ MISA
42	36	34	PAPER MONK (SOUL STARS 20145/ROCK)	◆ SIX DAYS
43	NEW	1	ADDICED 3030-3509	◆ PLUTONIC
44	NEW	1	PHILADELPHIA (NEWLINE/GOODES 30383 STREET)	◆ BROOKLYN FRIENDS
45	42	33	VOICES IN MY MIND (C+C MUSIC FACTORY)	◆ VOICES
46	NEW	1	I'M ALIVE (EM 18465)	◆ DOT 'N' MATE
47	NEW	1	COME ON HOME (EPC 71941)	◆ CYNDI LAUPER
48	NEW	1	NASTY GIRL (ROCK TOWN 4327/124)	◆ NUTTY IN ABBEY
49	29	23	CRAYZ COOL (CAPTIVE 3810/NEW)	◆ PAULINA ABDEL
50	38	22	BRING BACK MY HAPPINESS (LITRATA 60166/6E)	◆ MOBY

CD Titles with the greatest sales or club play increases this week. ◆ Videoclip availability. Catalog numbers in for vinyl single only, or cassette mini-single if vinyl is unavailable. On Sales Chart: (M) Cassette mini-single availability. (T) Vinyl mini-single availability. (D) CD mini-single availability. © 1995, Billboard/EMI Communications.

## MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SAMPLE OF POSITIONS OF SALES EQUIPPED BY DANCE RECORD STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC.

WEEK	LAST WEEK	2 WEEKS RANK	TITLE	ARTIST
			<b>*** No. 1/Hot Shot Debut ***</b>	
1	NEW	1	ONE SHOT DAY (MCA 1-2914)	◆ MARSH CARY & JEFFY D'HEEN
2	5	10	FANTASY (MCA 1-2914)	◆ MARINA CAREY
3	1	—	EXHALE (SHOOP SHOOP) (MCA 1-2914)	◆ WHITNEY HOUSTON
4	2	—	BEAUTIFUL LIFE (MCA 1-2914)	◆ ACE OF BASE
5	3	2	TELL ME (EPC 78068)	◆ GROOVE TROU
6	8	11	SET U FREE (EPC 78068)	◆ PLANET SOUL
7	4	4	BE MY LOVER (MCA 1-2914)	◆ LA BOUCHE
8	6	3	HEY LOVER (MCA 1-2914)	◆ L.L. COOL J
9	7	5	WRECKON/SOUND BWOY BURELL (MCA 1-2914)	◆ SIF M WOODLUM
			<b>*** Greatest Gainer ***</b>	
10	26	6	I GOT DA FEELIN' (MCA 1-2914)	◆ D. J. WOODLUM
11	14	15	MISSING (EPC 78068)	◆ EVERYTHING BUT THE GIRL
12	10	8	SENTIMENTAL (MCA 1-2914)	◆ DEBORAH COX
13	5	7	DANGER (MCA 1-2914)	◆ BLAZHAY BLAZHAY
14	11	44	DOGGIN' ON YOU (MCA 1-2914)	◆ TLC
15	12	16	RUNNING (EPC 78068)	◆ THE PHAROSIC
16	21	13	CELL THEORY (MCA 1-2914)	◆ GOODIE MOB
17	18	14	WINGS OF THE MORNING (MCA 1-2914)	◆ CAPLETON
18	NEW	1	FAST LIFE (MCA 1-2914)	◆ KOOL & G-RAP
19	33	24	TO DESERVE YOU (ATLANTIC 85626)	◆ BETTE MIDLER
20	NEW	1	PASSION OF THE NIGHT (EPC 78068)	◆ 'LIL'NOTIN'
21	13	29	I'LL ALWAYS BE AROUND (MCA 1-2914)	◆ C+C MUSIC FACTORY FEAT. A.S.K. M.E. & VIC BLACK
22	37	38	I MISS YOU (COME BACK HOME) (MCA 1-2914)	◆ MONIFAH
23	17	9	RUNAWAY (A&M 1225)	◆ JANET JACKSON
24	25	20	CURIOSITY (MCA 1-2914)	◆ AARON HALL
25	15	—	IF I WERE YOU (WARNER BROS. 43624)	◆ BILLY RAY MARTIN
26	22	—	EVERYBODY BE SOMEHOW (MCA 1-2914)	◆ RUFFNICK FEATURING TAYVAN
27	30	12	A MOVER LA COLITA (MOVE YOUR ASS) (LOGIC 95029)	◆ CHAZZ
28	19	10	LIVIN' PROOF (FRESH FRESH 007/124)	◆ GROUP HOME
29	16	21	AUTOMATIC LOVER (CALL FOR LOVE) (MCA 1-2914)	◆ REAL MCDOY
30	20	22	SUGAR HILL (EPC 78068)	◆ AZ
31	31	—	BLAH (EPC 78068)	◆ THE FAB 5 (FEAT. HELTAH SKELTON)
32	29	18	BOMBOYS (MCA 1-2914)	◆ ERIC SHERM
33	42	—	HELLO KA-BAZAZ	◆ STATE OF GRACE
34	34	27	LIKE THIS AND LIFE THAT (MCA 1-2914)	◆ MONICA
35	27	25	LIQUID WORDS/LABELS (Geffen 22106)	◆ GENUS/SLIZA
36	35	23	SAY A PRAYER (MCA 1-2914)	◆ TAYLOR DAYNE
37	24	10	MAGIC CARPET RIDER (EPC 78068)	◆ THE NIGHTY DUT KATS
38	RE-ENTRY	4	LAST DAYZ (MCA 1-2914)	◆ DYNX
39	NEW	1	TAKE YOUR CHANCE (EPC 78068)	◆ FUN FACTORY
40	23	17	ICE TEA (EPC 78068)	◆ CHEF BAKERSON
41	39	43	THE BOMBS (EPC 78068)	◆ THE BUCKEHEADS
42	NEW	1	FREECOM (MAKE IT FUNKIN') (STRICTLY RHYTHM 12403)	◆ BLACK MACKAY
43	28	—	THROW YOUR HANDS UP/NIGHTS (MCA 1-2914)	◆ I.V.
44	32	19	THE RIDDLER (ATLANTIC 85636)	◆ METHOD MAN
45	NEW	1	NOOKED ON YOU (EPC 78068)	◆ SILK
46	41	42	TAKE ME HIGHER (MCA 1-2914)	◆ DIANA ROSS
47	50	—	1ST OF THE MONTH (EPC 78068)	◆ BONE THUGS-N-HARMONY
48	36	35	ENERGY (A&M 1225)	◆ DEVORCE
49	NEW	1	BAJAJ DANCE (MCA 1-2914)	◆ CASANOVA BREVINE
50	RE-ENTRY	1	YOU ARE NOT ALONE (EPC 78068)	◆ MICHAEL JACKSON

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Convinced. Vince Gill's specials for TNN and CMT are running all the week. From, left, are CMT GM Pat Haastaba, Gill, and TNN GM Kevin Hale.

## Twain Making Friends In High Places; Rounder's 25th Means Sterling Success

**GREAT MOMENTS IN TV BROADCASTING:** So there was President Clinton holding hands with Hillary Clinton while watching Shania Twain's sultry recording of "The Woman In Me (Needs The Man In You)" on "A Glimpse For The President: A Performance At Ford's Theatre." But as the song built in intensity, he was positively beaming at Twain: instant visual bonding. . . . On the CBS "This Morning" segment broadcast live from Billy Bob's in Fort Worth, Texas, Joe Ely was mis-introduced as Joe E-Lee. . . . In an intriguing use of country artists in the rivalry between David Letterman and Jay Leno one recent evening, John Michael Montgomery closed Letterman's show and Alan Jackson did the same for Leno. Montgomery's "It's What I Am" and Jackson's "Dall, Tall Trees" began and ended in a dead heat. Montgomery was not invited to sit and say a few words, but Jackson was. He told Leno that his next TV show was "Home Improvement." "I think they may want me to lay some tile," he said.

**FROM THE VAULTS:** In celebration of its 25th anniversary, Rounder Records continues to produce a CD each year out of its vaults. The "Cartier Family's complete" Victor recordings. Volume three, "When The Roses Bloom In Dixie," covers the years 1920-30, and volume four, "Warmed Man Blues," finishes in 1950. Rounder also has a fat box of eight CDs plus a bonus CD, "The Real Music Box: 25 Years of Rounder Records" is a comprehensive anthology of the label's diverse recordings over the years. Two CDs each are devoted to blues, big-band, folk, and the music of Louisiana. The bonus disc represents Rounder's eclectic side, ranging from Joseph Spence to Los Pinkys With Isidro Samplita to Cowboy Jazz to Klezmer Conservatory Band to Brave Combo. The package includes a photo booklet.

In the RCA Essentials Series, packages are due in January by Dottie West and Jim Ed Brown & the Browns. . . . Capitol Nashville's January releases include sets by Wanda Jackson, Tex Williams, Merle Haggard, George Jones, and Melba Montgomery. . . . Curb has January gospel releases from the Jordanaires, Ray Stevens, Ronnie McDowell, and the Oak Ridge Boys.

**AN OLYMPIAN EFFORT:** MCA Nashville is joining forces with the organizers of the 1996 Olympic Games for a fund-raising CD package of original material by a number of major artists not limited to the MCA roster. Michael O'Keefe will produce the project, titled "One Voice" and set for a March release. Royalties will go to fund fundraising projects for the U.S. Olympic team. Artists committed to the album are John Berry, Karla Bonoff, Little Jimmy Gentry, Dixie Chicks, Frisell, Yearwood, Vince Gill, Alison Krauss, Bela Fleck and Chet Atkins, Amy Grant and Patty Loveless, Marty Stuart and Willie Nel-

son, Nanci Griffith, Raul Malo and Donna Summer. Lorie Morgan, Mark McNally, and Mark O'Connor. This is the first five Olympic CD projects, with others coming from EMI, LaFace, Sony Classical and DMX.

**ON THE ROAD:** The Nashville delegation to the seventh annual Country Gold Festival in Kumamoto, Japan, included Marty Stuart, Boy Howdy, and Riders In The Sky. Next year's event is Oct. 20. . . . Tracy Byrd will join Brooks & Dunn's 1996 tour, beginning Jan. 20 in Memphis. . . . The annual Blue Christmas Show, aka "Twisted Christmas Music," is set for Dec. 15 at 9:30 p.m. at the Excite-In here. . . . Bela Fleck & the Flecktones led groups in nominations for Nashville Music Awards: They were nominated in categories for jazz/instrumental, drums/percussion, bass, and miscellaneous instrumentalist.

The International Entertainment Buyers Assn. has finally opened an office here, with Laurie Stephens as executive director. . . . Farm Aid has awarded \$57,500 in grants to 15 family farm organizations in 25 states.

Alan Jackson chose the Ernest Tub Record Shop for his low Broadway here on his first live radio performance. It aired on WSM-AM Nashville on Dec. 18 and will be repeated on Westwood One Saturday (Dec. 2-3. . . . Want double Fan Fair days? The Delta Queen Steamboat has scheduled a Fan Fair cruise June 8-15 from St. Louis to Nashville, where it will serve as a floating hotel during the festivities. An alternate vacation sails from Nashville to Memphis June 12-14, with accommodations at the Heritage Hotel here during Fan Fair.

**DECK THE HALLS:** Tom T. and Dixie Hall are opening Fox Hollow, their home in Franklin, Tenn., for a benefit for Franklin humane shelter Animal Now 24-Dec. 18. It will feature live music, crafts tent, and homemade jams, jams, and baked goods. . . . Crystal Gayle and Eddie Rabbitt will be the main entertainment at Opryland's "Christmas In The Park" running Nov. 18-Dec. 31. Between them, they'll perform 19 concerts in the Acuff Theater. . . . Jeff Carson, Terri Clark, and Ty Herndon will host for Burbank, Calif., for the Academy of Country Music's Christmas party Dec. 14 at the Castaway Starlight Ballroom.

Still plenty of holiday fare coming up on TNN. The Dec. 12 "Christmas In Dixie" is hosted by Alabama and features guest spots by Tracy Byrd and Lari White. Riders In The Sky welcome Kathy Mattea, the Moffatts, and Little Jimmy Dickens to their "Riders Radio Theater: The Christmas Show" on Dec. 13. The Shakers host John Berry and Barbara Mandrell on their Christmas show Dec. 16. . . . Charlie Daniels and Chris LeDoux host "A Wrangler Cowboy Christmas" on Dec. 20. Guests include Diamond Rio, Linda Davis, and cowboys Ty Murray and Ted Nuce, rodeo legend Jim Shouder, and cowboy poet Baxter Black.

## Women Break Through On Mercury

### Twain, Terri Clark Among Label's Successes

■ BY CHET FLIPPO

NASHVILLE—Imagine Luke Lewis' quandy. The Mercury Nashville president is weighing two offers for new Mercury artist Terri Clark. Should she spend much of 1996 opening for George Strait or Dwight Yoakam on the road?

It's indicative of recent shifts in country music that Mercury and Clark

have this dilemma.

Lewis' company has been instrumental in carrying the presence of women in Nashville. Of Mercury's current roster of 11 artists [four more signings are pending; five are women: Shania Twain, Terri Clark, Kathy Mattea, Kim Richey, and Audrey Wiggins (as part of the duo John & Audrey Wiggins)] Twain and Clark especially have had high profile, with Twain giving triple platinum with her sophomore album without the benefit of touring. "A year and a half ago, when Keith [Stegall, VP for A&R] and I were rebuilding the label," says Lewis, "when we were signing Kim and Terri to go with Shania and Kathy who were already on the label, we were saying to ourselves, 'We're not out of line here. Half of our roster is females. Do we have to worry about that? And we half-seriously said, 'Let's just make it an all-female roster.'"

Basically, he says, it was not a gender issue at all: They were just signing the best artists they could find.

"They had more to say musically than the men," Lewis says. "I think it's because they aren't trapped by the preconceived notions. Traditionally, the female artist I think was cautioned to be careful and not to introduce any sex into it to be a wife and a mother. But these are independent women. . . . Farm Aid has awarded \$57,500 in grants to 15 family farm organizations in 25 states."

Another factor that surprised Lewis was a Nashville bias against signing women, because it supposedly takes longer to break female acts, if at all. "Two years ago, I was doing research," he says, "and I found that all the platinum female acts had all been around at least 10 years, and all the gold female artists had been around at least five. There wasn't any indication from the industry that you could launch a female artist and expect her to go gold or platinum in a couple of years. The charts and everything else on the page said you couldn't do that."

Twain is multipatinum in two years, and Clark is gold in less than one. It could be argued that Clark flowed in Twain's footsteps. For Twain, it was not immediate. She had been doing openers for 10 years in Canada before signing with Mercury. Her self-titled first Mercury album was not a heavy seller, and the two singles from that album rose no higher than No. 14 on the country charts. Many detractors liken her to Billy Ray Cyrus and claim that her sexy look was what broke her. Not so, says Lewis.

"We had her out on tour to launch the first record," he says. "We went to the markets with what we called a triple-play—three acts, one band. The single 'What Made You Say That' misbehaved, but it was a hit in half a

dozen markets like Seattle and Denver. We were convinced we had a hit, had incredible press, but we just could deliver. We had a hit record and couldn't punch it in."

Before Twain's next album, Mercury concurred. "We had a lot of preparation." "We did an enormous amount of setup," Lewis says. "We went to NARM. We put her on the bus with [director of artist development promotion] Norbert Nix, and she went all over the country visiting radio. One factor with Shania's album and with Terri now is that we only released four albums by new artists last year—five overall—and we spent a lot of time on each. Each of them was a success. It's like they were going to be a superstar."

After the album "Any Man Of Mine" was released last January, Mercury found that the video for the first single "Who Else Has Your Boots Been Under," didn't work. So the label approached John Derek, who had done the photo shoot for the album. He had not done a video before, but agreed to try. Twain went to his California ranch, and the video for "Boots" was done in a week.

"As a turned out," Lewis says, "CMJ was crazy about the video. We went to radio with the single and the acceptance was good, but that was a tough record. It went sideways on the chart one week, almost went away. What we did have, though, was those markets she had toured and the places where that first single had been a hit, like Seattle. We stayed with the record, and the concept spine. It started taking off."

Mercury then released a cassette single of "Boots" (with "Any Man Of Mine," and it "started exploding." So Lewis' persistence began to pay off. "Boots" was a top 10 single, the album was at 500,000, at the video went into heavy rotation.

Next came the single "Any Man Of Mine" (which Mercury had originally planned as the first single, but was a last-minute substitute). Derek did a video that's no one particularly liked, so Charlie Randazzo shot additional footage and the two versions were edited together.

The result was a success. "CMT liked the video, and radio jumped on the single and it went to No. 1," says Lewis. "We were very reluctant to allow anybody at Mercury take a lot of credit for this, myself included. We did what a record company is supposed to do. But a lot of credit of the day, if the record hadn't gotten on the radio and if people hadn't responded right away and if the music hadn't been there in the growing market, with no amount of marketing wizardry would have made this work."

(Continued on page 32)



by Chet Flippo

RICHIE

CLARK

MATTEA



# Billboard **HOT COUNTRY**

FOR WEEK ENDING DEC. 2, 1995

## SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 150 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION
			<b>*** No. 1 ***</b>		
1	1	31	CHECK YES OR NO (COLUMBIA TRISTAR)	GEORGE STRAIT (COLUMBIA TRISTAR)	1
2	4	3	WHY NEEDS YOU BABY (COLUMBIA TRISTAR)	CLAY WALKER (COLUMBIA TRISTAR)	3
3	3	6	TALL, TALL TREES (COLUMBIA TRISTAR)	ALAN JACKSON (COLUMBIA TRISTAR)	3
4	4	9	BACK IN YOUR ARMS AGAIN (COLUMBIA TRISTAR)	LORRIE MORGAN (COLUMBIA TRISTAR)	3
5	6	11	LIFE GOES ON (COLUMBIA TRISTAR)	LITTLE TEXAS (COLUMBIA TRISTAR)	5
6	10	13	IN PICTURES (COLUMBIA TRISTAR)	ALABAMA (COLUMBIA TRISTAR)	6
7	8	14	THAT'S AS CLOSE AS I'LL GET TO LOVING YOU (COLUMBIA TRISTAR)	AARON TIPPIN (COLUMBIA TRISTAR)	7
8	5	7	WHISKEY UNDER THE BRIDGE (COLUMBIA TRISTAR)	BROCKS & DUNN (COLUMBIA TRISTAR)	5
9	12	19	LIFE GOES AROUND (COLUMBIA TRISTAR)	CLINT BLACK (COLUMBIA TRISTAR)	9
10	14	27	DEEP DOWN (COLUMBIA TRISTAR)	FAM TALK (COLUMBIA TRISTAR)	10
11	13	18	TEQUILA TALKIN' (COLUMBIA TRISTAR)	LONESTAR (COLUMBIA TRISTAR)	11
12	7	10	SOMETIMES SHE FORGETS THE REVEALS (COLUMBIA TRISTAR)	TRAVIS TRITT (COLUMBIA TRISTAR)	7
			<b>*** AIRPOWER ***</b>		
13	18	30	CAN'T BE REALLY GONE (COLUMBIA TRISTAR)	TIM MCGRAW (COLUMBIA TRISTAR)	13
			<b>*** AIRPOWER ***</b>		
14	23	29	REBECCA LYNN (COLUMBIA TRISTAR)	BRYAN WHITE (COLUMBIA TRISTAR)	14
			<b>*** AIRPOWER ***</b>		
15	18	24	GOING HIGH ON THAT MOUNTAIN (COLUMBIA TRISTAR)	VINCE GILL (COLUMBIA TRISTAR)	15
			<b>*** AIRPOWER ***</b>		
16	21	28	THE CAR (COLUMBIA TRISTAR)	JEFF CARSON (COLUMBIA TRISTAR)	16
			<b>*** AIRPOWER ***</b>		
17	17	25	LOVE LESSONS (COLUMBIA TRISTAR)	TRACY BYRD (COLUMBIA TRISTAR)	17
18	11	5	DUST ON THE BOTTLE (COLUMBIA TRISTAR)	DAVID LEE MURPHY (COLUMBIA TRISTAR)	1
19	15	20	I WILL NEVER LOVE YOU (COLUMBIA TRISTAR)	DOLLY PARTON (COLUMBIA TRISTAR)	15
20	24	26	11 TROUBLE (COLUMBIA TRISTAR)	MARK CHESNUTT (COLUMBIA TRISTAR)	20
21	25	31	BORN IN THE DARK (COLUMBIA TRISTAR)	OUIGO STONE (COLUMBIA TRISTAR)	21
22	29	32	HERE COMES THE RAIN (COLUMBIA TRISTAR)	THE MAVISSES (COLUMBIA TRISTAR)	22
23	9	2	I LET HER LIVE (COLUMBIA TRISTAR)	DARYLE SINGLETON (COLUMBIA TRISTAR)	2
24	27	—	THE FEVER (COLUMBIA TRISTAR)	GARYT BROTHERS (COLUMBIA TRISTAR)	24
25	31	25	IF A WOMAN LOVES A MAN (COLUMBIA TRISTAR)	LEE ROY PARSON (COLUMBIA TRISTAR)	25
26	32	33	NOTHING (COLUMBIA TRISTAR)	DWIGHT YOAKAM (COLUMBIA TRISTAR)	26
27	36	40	WHEN BOY MEETS GIRL (COLUMBIA TRISTAR)	TERRI CLARK (COLUMBIA TRISTAR)	27
28	20	4	SAFE IN THE ARMS OF LOVE (COLUMBIA TRISTAR)	MARTINA MCBRIDE (COLUMBIA TRISTAR)	4
29	26	27	I LIKE IT, I LOVE IT (COLUMBIA TRISTAR)	TIM MCGRAW (COLUMBIA TRISTAR)	1
30	40	51	IT MATTERS TO ME (COLUMBIA TRISTAR)	FAITH HILL (COLUMBIA TRISTAR)	30
31	34	36	IT'S NOT THE END OF THE WORLD (COLUMBIA TRISTAR)	EMILIO (COLUMBIA TRISTAR)	31
32	28	23	I'M NOT STRONG ENOUGH TO SAY NO (COLUMBIA TRISTAR)	BLACKWALKER (COLUMBIA TRISTAR)	32
33	42	49	RINGS ON HER FINGER, TIME ON HER HANDS (COLUMBIA TRISTAR)	REBA MCKENZIE (COLUMBIA TRISTAR)	33
34	38	38	IF I HAD ANY PRIDE LEFT AT ALL (COLUMBIA TRISTAR)	JOHN BRYER (COLUMBIA TRISTAR)	34
35	30	15	SHE'S EVERYBODY (COLUMBIA TRISTAR)	GARYT BROTHERS (COLUMBIA TRISTAR)	1
36	37	34	IF THE WORLD HAD A FRONT PORCH (COLUMBIA TRISTAR)	TRACY LAWRENCE (COLUMBIA TRISTAR)	2

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION
			<b>*** No. 1 ***</b>		
1	2	15	NO MAN'S LAND (COLUMBIA TRISTAR)	JOHN MICHAEL MONTGOMERY (COLUMBIA TRISTAR)	1
2	3	3	COWBOY LOVE (COLUMBIA TRISTAR)	JOHN MICHAEL MONTGOMERY (COLUMBIA TRISTAR)	3
3	16	17	IF I WAS A DRINKIN' MAN (COLUMBIA TRISTAR)	NEAL MCDONN (COLUMBIA TRISTAR)	18
4	6	6	IF YOU'RE NOT IN IT FOR LOVE I'M OUTTA HERE! (COLUMBIA TRISTAR)	SHANIA TWAIN (COLUMBIA TRISTAR)	40
5	4	8	HEART HALL EMPTY (COLUMBIA TRISTAR)	TY HERCULEON FEATURING STEPHANIE BENTLEY (COLUMBIA TRISTAR)	41
6	46	43	NOT ENOUGH HOURS IN THE NIGHT (COLUMBIA TRISTAR)	DOUG SUPERMAN (COLUMBIA TRISTAR)	42
7	43	21	ALL I NEED TO KNOW (COLUMBIA TRISTAR)	KENNY Chesley (COLUMBIA TRISTAR)	8
8	47	40	WHAT I MEAN TO SAY (COLUMBIA TRISTAR)	WADE WAILES (COLUMBIA TRISTAR)	44
9	48	56	LIKE THERE AIN'T NO YESTERDAY (COLUMBIA TRISTAR)	BLACKWALKER (COLUMBIA TRISTAR)	65
10	45	41	RUB-A-DUBBIN' (COLUMBIA TRISTAR)	KEN MEADOWS (COLUMBIA TRISTAR)	41
11	43	39	ONE BOY, ONE GIRL (COLUMBIA TRISTAR)	COLLIN RAYE (COLUMBIA TRISTAR)	2
12	48	35	I WANNA GO TOO FAR (COLUMBIA TRISTAR)	TRISHA YEAZOWITZ (COLUMBIA TRISTAR)	4
13	50	52	NOT THAT DIFFERENT (COLUMBIA TRISTAR)	COLLIN RAYE (COLUMBIA TRISTAR)	49
14	50	45	LET'S GO TO VEGAS (COLUMBIA TRISTAR)	FAITH HILL (COLUMBIA TRISTAR)	51
15	54	58	SHE SAID YES (COLUMBIA TRISTAR)	RHETT Akins (COLUMBIA TRISTAR)	51
16	55	54	SINGIN' IN HER EYES (COLUMBIA TRISTAR)	TY ENGLAND (COLUMBIA TRISTAR)	52
17	53	52	(THIS THING CALLED) WANTIN' AND HAVIN' IT ALL (COLUMBIA TRISTAR)	SAWYER BROWN (COLUMBIA TRISTAR)	59
18	54	41	THE WOMAN IN ME (NEEDS THE MAN IN YOU) (COLUMBIA TRISTAR)	SHANIA TWAIN (COLUMBIA TRISTAR)	11
19	55	75	GRANDPA TOLD ME SO (COLUMBIA TRISTAR)	KENNY Chesley (COLUMBIA TRISTAR)	55
20	58	70	WANGS UNDER MY BANGS (COLUMBIA TRISTAR)	DAVID LEE MURPHY (COLUMBIA TRISTAR)	56
21	57	60	ALWAYS HAVE, ALWAYS WILL (COLUMBIA TRISTAR)	SHENAYDIA (COLUMBIA TRISTAR)	57
			<b>*** Hot Shot Debut ***</b>		
22	NEW	1	BIGGER THAN THE BEATLE (COLUMBIA TRISTAR)	JOE DUFFY (COLUMBIA TRISTAR)	58
23	58	64	VEIL OF TEARS (COLUMBIA TRISTAR)	HAL KETCHUM (COLUMBIA TRISTAR)	58
24	60	73	ROUND HERE (COLUMBIA TRISTAR)	SAWYER BROWN (COLUMBIA TRISTAR)	59
25	61	61	THOSE WORDS WE SAID (COLUMBIA TRISTAR)	KIM RICHY (COLUMBIA TRISTAR)	61
26	75	—	IF YOU'RE AS GOOD AS I AM (COLUMBIA TRISTAR)	COLLIN RAYE (COLUMBIA TRISTAR)	62
27	63	—	SOLID GROUND (COLUMBIA TRISTAR)	ERIC SKAGGS (COLUMBIA TRISTAR)	63
28	65	66	I JUST CAN'T STAND TO BE UNHAPPY (COLUMBIA TRISTAR)	BOBBIE CRIST (COLUMBIA TRISTAR)	64
29	74	—	STEADY AS SHE GOES (COLUMBIA TRISTAR)	MARRI COLLIE (COLUMBIA TRISTAR)	65
30	66	53	I'M A STRANGER HERE MYSELF (COLUMBIA TRISTAR)	PERFECT STRANGER (COLUMBIA TRISTAR)	66
31	67	70	LISTENIN' TO THE RADIO (COLUMBIA TRISTAR)	CHELY WRIGHT (COLUMBIA TRISTAR)	68
32	68	71	DOG ON A TOOL BOX (COLUMBIA TRISTAR)	JAMES DODD (COLUMBIA TRISTAR)	64
33	NEW	1	ON A BUS TO ST. CLOUD (COLUMBIA TRISTAR)	TRISHA YEAZOWITZ (COLUMBIA TRISTAR)	64
34	70	69	MY OWN (COLUMBIA TRISTAR)	REBA MCKENZIE (COLUMBIA TRISTAR)	20
35	71	67	WHEN HE WAS MY AGE (COLUMBIA TRISTAR)	CUNEIFERATE BARRABASS (COLUMBIA TRISTAR)	66
36	72	71	HEAVEN BOUND (IN MY LEAD) (COLUMBIA TRISTAR)	SHENAYDIA (COLUMBIA TRISTAR)	24
37	NEW	1	WILD ANGELS (COLUMBIA TRISTAR)	MARTINA MCBRIDE (COLUMBIA TRISTAR)	73
38	74	66	SHE CAN'T SAVE ME (COLUMBIA TRISTAR)	LESA BRONFON (COLUMBIA TRISTAR)	66
39	NEW	1	ON A BUS TO ST. CLOUD (COLUMBIA TRISTAR)	TRISHA YEAZOWITZ (COLUMBIA TRISTAR)	66
40	75	60	NOTHING (COLUMBIA TRISTAR)	DWIGHT YOAKAM (COLUMBIA TRISTAR)	26

Records showing an increase in detections over the previous week, regardless of chart movement. Airplay awarded to those songs with at least 3000 detections for the first time. \* Indicates availability. Carriage numbers for chart movement, or word if cassette or unavailable. CD indicates single availability. DD CD/DVD indicates multi-track releases indicated by a numeral following the symbol. © 1995, Billboard/BMI/ASCAP/WGA. All rights reserved.

# Billboard **Top Country Singles Sales**

FOR WEEK ENDING DEC. 2, 1995

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
			<b>*** No. 1 ***</b>	
1	1	15	LUNIE I LOVE IT (COLUMBIA TRISTAR)	TIM MCGRAW (COLUMBIA TRISTAR)
2	2	2	THE WOMAN IN ME (NEEDS THE MAN IN YOU) (COLUMBIA TRISTAR)	SHANIA TWAIN (COLUMBIA TRISTAR)
3	3	11	THAT'S AS CLOSE AS I'LL GET TO LOVING YOU (COLUMBIA TRISTAR)	AARON TIPPIN (COLUMBIA TRISTAR)
4	7	10	WHY NEEDS YOU BABY (COLUMBIA TRISTAR)	CLAY WALKER (COLUMBIA TRISTAR)
5	4	3	I'M NOT STRONG ENOUGH TO SAY NO (COLUMBIA TRISTAR)	BLACKWALKER (COLUMBIA TRISTAR)
6	8	10	LOVE LESSONS (COLUMBIA TRISTAR)	TRACY BYRD (COLUMBIA TRISTAR)
7	5	6	NO MAN'S LAND (COLUMBIA TRISTAR)	JOHN MICHAEL MONTGOMERY (COLUMBIA TRISTAR)
8	11	7	IN PICTURES (COLUMBIA TRISTAR)	ALABAMA (COLUMBIA TRISTAR)
9	9	23	YOU HAVE THE RIGHT TO REMAIN SILENT (COLUMBIA TRISTAR)	PERFECT STRANGER (COLUMBIA TRISTAR)
10	10	23	WHEN YOU SAY NOTHING AT ALL (COLUMBIA TRISTAR)	ALISON KRAUSS & UNION STATION (COLUMBIA TRISTAR)
11	6	4	ONE BOY, ONE GIRL (COLUMBIA TRISTAR)	COLLIN RAYE (COLUMBIA TRISTAR)
12	12	14	TEQUILA TALKIN' (COLUMBIA TRISTAR)	LONESTAR (COLUMBIA TRISTAR)
13	NEW	1	IT MATTERS TO ME (COLUMBIA TRISTAR)	FAITH HILL (COLUMBIA TRISTAR)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
14	23	—	WHAT I MEAN TO SAY (COLUMBIA TRISTAR)	WADE WAILES (COLUMBIA TRISTAR)
15	13	11	SOMEONE ELSE'S STAR (COLUMBIA TRISTAR)	BRYAN WHITE (COLUMBIA TRISTAR)
16	22	3	REBECCA LYNN (COLUMBIA TRISTAR)	JEFF CARSON (COLUMBIA TRISTAR)
17	19	—	THE CAR (COLUMBIA TRISTAR)	BRYAN WHITE (COLUMBIA TRISTAR)
18	18	16	IF I WAS A DRINKIN' MAN (COLUMBIA TRISTAR)	NEAL MCDONN (COLUMBIA TRISTAR)
19	16	18	ANGELS AMONG US (COLUMBIA TRISTAR)	ALABAMA (COLUMBIA TRISTAR)
20	NEW	1	CAN'T BE REALLY GONE (COLUMBIA TRISTAR)	TIM MCGRAW (COLUMBIA TRISTAR)
21	15	22	BACK IN YOUR ARMS AGAIN (COLUMBIA TRISTAR)	LORRIE MORGAN (COLUMBIA TRISTAR)
22	25	10	IT'S NOT THE END OF THE WORLD (COLUMBIA TRISTAR)	EMILIO (COLUMBIA TRISTAR)
23	14	13	LET'S GO TO VEGAS (COLUMBIA TRISTAR)	FAITH HILL (COLUMBIA TRISTAR)
24	20	19	PARTY ALL NIGHT (COLUMBIA TRISTAR)	JEFF CARSON (COLUMBIA TRISTAR)
25	NEW	1	NOTHING (COLUMBIA TRISTAR)	DWIGHT YOAKAM (COLUMBIA TRISTAR)



by Wade Jessen

**PONY EXPRESS:** After a ballyhooed No. 27 debut on Billboard's Hot Country Singles & Tracks chart, "The Fever" by Garth Brooks inched up to No. 24 but is ineligible for a bullet because it actually sees a decrease in airplay. The fall was minimal, with the final detection tally showing a mere five-spin deficit (2,649 to 2,646), according to Broadcast Data Systems.

Executives at Capitol Nashville took great pains to withhold the Brooks package from radio, in hopes of avoiding leaks that would cause conflicts between stations in competitive markets. "The Fever" was delivered to stations using DG Systems' digital satellite-delivery network, instead of the usual postal or overnight delivery. DG Systems regularly delivers commercial master and music to more than 3,500 stations nationwide in order to avoid unintentional early deliveries. No advance copies of the single or the album, "Fresh Horses," were sent to radio. However, DG Systems delivered three additional cuts from the album Nov. 21, the day it reached retail. Later that day, "Fresh Horses" appeared on programmers' desks via overnight delivery. On that day, listener "reborn 92.1" promotions were held nationwide.

Dawn Gardenerhouse, marketing director at WSM Nashville, says that the station co-promoted its release party with Country Music Television at a local Blockbuster Music store. During the four-hour remote broadcast, Gardenerhouse says, the Brooks set sold more than 150 units per hour.

Terry Stevens, national promotion director at Capitol Nashville, says programmers who were uncomfortable with "The Fever" (Billboard, Nov. 25) have relaxed their initial resistance after hearing the entire Brooks project. Stevens thinks it will take a couple of weeks of airplay to accurately distill the most popular cuts, but early feedback suggests "That Ol' Wind," "Searches Of Cheyenne," and the more traditional "Cowboys And Angels" are front-runners.

**BALLOT BOX:** George Strait's "Check Yes Or No" (MCA) clings to the top spot on Hot Country Singles & Tracks for a fourth week. The Strait 1990 singles spent five weeks in that position: "Love Without End, Amen" and "I've Come To Expect It From You." The videoclip for the new Strait cut has been widely popular on CMT and remains in heavy rotation with more than 30 plays this week.

**EMPIRE OF THE AIR:** Five releases surpass the 3,000 detections required for Airpower status. Tim McGraw's "Can't Be Really Gone" (Mercury) leads the pack, jumping 15-16 after just eight weeks on the chart. With an increase of more than 400 spins, Bryan White (Asylum) shows the most growth among the Airpower winners with "Rebecca Lyan," rising 23-14. Other Airpower tracks are "Go Back High On That Mountain" by Vince Gill (MCA), which moves 19-15; "The Car" by Jeff Carson (MCA/Curb), which rises 21-16; and "Love Lessons" by Tracy Brandy (MCA), which remains at No. 17 for a second week.

## WOMEN BREAK THROUGH ON MERCURY

(Continued from page 32)

He also feels that what finally overcame skepticism on the part of radio, the press, and the industry was the fact that Twain lagged in a new audience. "I think we found a segment of the audience that hadn't been spoken to. Young females are reacting big to Shania and to Terri. I think that's the phenomenon that we kind of accidentally bumped into. Shania chose to make a strong record from a female point of view, she wrote most of her record and has the same point of view as young females."

"Twain agrees. "I'm glad I can get away with being myself. Five years ago, it wouldn't have been acceptable for a woman to be so frank. Just write your thoughts. I'm a very frank person. Maybe it comes across as being bold, but young women are bold now. I guess I'm just relating to them more on a street level. I just say what I feel, and I say it as plain and simple as I can."

Clark says, "Women are singing songs for women who want to be like them. Women in country can be independent without being male bashing. My song is tongue in cheek."

"The male-bashing thing is not a problem," Twain says. "My songs are not that serious. I'm just saying this in the way I am as a woman—like it or leave it."

Mattie feels women's role in music is "expanding the diversity alive. There is less of a 'mill mentality' in the industry when it comes to the female. We seem to be allowed, even encouraged, to be individuals, more so than the men."

Richey says, "Women are moving the boundaries out musically. A lot of the songs are from a woman's point of view, and they're written by women. The topics are real life, true life, which is what I love about the older country music."

## COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

43	ALL I NEED TO KNOW (See This, Don't Ask) A&M/ASCAP/MCA/IMP	50	LIKE IT, LOVE IT (Eddie) ASCAP/Perk Music/ASCAP/Rick Hall ASCAP/IMP
44	ALWAYS BE ALWAYS WILL (Gory) The BMG Co., BMJ/Copy Cat, New, ASCAP/IMP	51	THE STRANDED HERE (MIDFLY) Cross Town, Songright Ltd. The Sun, BMJ/Conover, BMJ/The Strand, BMI
45	BACK IN YOUR ARMS AGAIN (Uma) ASCAP/Capitol, ASCAP/Full and Rebirth (Uma) ASCAP/Capitol, ASCAP/Chrysalis	52	IF YOU STOOD UNDER TO SAY NO (Zomba, ASCAP/IMP)
46	BIGGER THAN THE MOUNTAIN (Lynch) The ASCAP/IMP, ASCAP/Chrysalis	53	IF MATTERS TO ME (Starbuck Writers Group, ASCAP/Warner D, ASCAP/Warner D, BMJ/Waco, BMJ/IMP)
47	BOB IN THE DAMN (House Of) Sun, BMJ/ASCAP/IMP	54	IT'S NOT THE END OF THE WORLD (Shirley The ASCAP/IMP)
48	CAN'T BE REALLY ONE (MCA, ASCAP/Full and Rebirth, ASCAP/IMP)	55	IT'S BECOMING (Shirley The ASCAP/IMP)
49	THE CAR (Bluesome Storm, BMJ/IMP) Sony Street, ASCAP/IMP	56	WE'RE GOING TO DO IT (Cowboy, BMJ/IMP) Long, BMJ/IMP, BMJ/Coke, BMJ/WBNA, BMJ/IMP
50	CHECK YES OR NO (The) Jan, BMJ/Victoria, Kay, ASCAP/IMP	57	I WILL ALWAYS LOVE YOU (New) Arista, BMJ/IMP, Y&M
51	COWBOY LOVE (IMP) Lower Street, BMJ/Waco, BMJ/IMP	58	LET'S GO TOGETHER (See This, Don't Ask, BMJ/IMP)
52	DEEP DOWN (Blk) ASCAP/IMP	59	LET'S GO TOGETHER (See This, Don't Ask, BMJ/IMP)
53	DOE AND A TONNERS (Shirley, ASCAP/Warner D, ASCAP/Wesley The ASCAP/IMP)	60	LIFE DOES GO ON (Shirley, ASCAP/Warner D, ASCAP/Wesley The ASCAP/IMP)
54	DOE AND A TONNERS (Shirley, ASCAP/Warner D, ASCAP/Wesley The ASCAP/IMP)	61	LIKE THE FEELING (See This, Don't Ask, BMJ/IMP)
55	DOE AND A TONNERS (Shirley, ASCAP/Warner D, ASCAP/Wesley The ASCAP/IMP)	62	LIKE THE FEELING (See This, Don't Ask, BMJ/IMP)
56	DOE AND A TONNERS (Shirley, ASCAP/Warner D, ASCAP/Wesley The ASCAP/IMP)	63	LIKE THE FEELING (See This, Don't Ask, BMJ/IMP)
57	DOE AND A TONNERS (Shirley, ASCAP/Warner D, ASCAP/Wesley The ASCAP/IMP)	64	LIKE THE FEELING (See This, Don't Ask, BMJ/IMP)
58	DOE AND A TONNERS (Shirley, ASCAP/Warner D, ASCAP/Wesley The ASCAP/IMP)	65	LIKE THE FEELING (See This, Don't Ask, BMJ/IMP)
59	DOE AND A TONNERS (Shirley, ASCAP/Warner D, ASCAP/Wesley The ASCAP/IMP)	66	LIKE THE FEELING (See This, Don't Ask, BMJ/IMP)
60	DOE AND A TONNERS (Shirley, ASCAP/Warner D, ASCAP/Wesley The ASCAP/IMP)	67	LIKE THE FEELING (See This, Don't Ask, BMJ/IMP)
61	DOE AND A TONNERS (Shirley, ASCAP/Warner D, ASCAP/Wesley The ASCAP/IMP)	68	LIKE THE FEELING (See This, Don't Ask, BMJ/IMP)
62	DOE AND A TONNERS (Shirley, ASCAP/Warner D, ASCAP/Wesley The ASCAP/IMP)	69	LIKE THE FEELING (See This, Don't Ask, BMJ/IMP)
63	DOE AND A TONNERS (Shirley, ASCAP/Warner D, ASCAP/Wesley The ASCAP/IMP)	70	LIKE THE FEELING (See This, Don't Ask, BMJ/IMP)
64	DOE AND A TONNERS (Shirley, ASCAP/Warner D, ASCAP/Wesley The ASCAP/IMP)	71	LIKE THE FEELING (See This, Don't Ask, BMJ/IMP)
65	DOE AND A TONNERS (Shirley, ASCAP/Warner D, ASCAP/Wesley The ASCAP/IMP)	72	LIKE THE FEELING (See This, Don't Ask, BMJ/IMP)
66	DOE AND A TONNERS (Shirley, ASCAP/Warner D, ASCAP/Wesley The ASCAP/IMP)	73	LIKE THE FEELING (See This, Don't Ask, BMJ/IMP)
67	DOE AND A TONNERS (Shirley, ASCAP/Warner D, ASCAP/Wesley The ASCAP/IMP)	74	LIKE THE FEELING (See This, Don't Ask, BMJ/IMP)
68	DOE AND A TONNERS (Shirley, ASCAP/Warner D, ASCAP/Wesley The ASCAP/IMP)	75	LIKE THE FEELING (See This, Don't Ask, BMJ/IMP)
69	DOE AND A TONNERS (Shirley, ASCAP/Warner D, ASCAP/Wesley The ASCAP/IMP)	76	LIKE THE FEELING (See This, Don't Ask, BMJ/IMP)
70	DOE AND A TONNERS (Shirley, ASCAP/Warner D, ASCAP/Wesley The ASCAP/IMP)	77	LIKE THE FEELING (See This, Don't Ask, BMJ/IMP)
71	DOE AND A TONNERS (Shirley, ASCAP/Warner D, ASCAP/Wesley The ASCAP/IMP)	78	LIKE THE FEELING (See This, Don't Ask, BMJ/IMP)
72	DOE AND A TONNERS (Shirley, ASCAP/Warner D, ASCAP/Wesley The ASCAP/IMP)	79	LIKE THE FEELING (See This, Don't Ask, BMJ/IMP)
73	DOE AND A TONNERS (Shirley, ASCAP/Warner D, ASCAP/Wesley The ASCAP/IMP)	80	LIKE THE FEELING (See This, Don't Ask, BMJ/IMP)
74	DOE AND A TONNERS (Shirley, ASCAP/Warner D, ASCAP/Wesley The ASCAP/IMP)	81	LIKE THE FEELING (See This, Don't Ask, BMJ/IMP)
75	DOE AND A TONNERS (Shirley, ASCAP/Warner D, ASCAP/Wesley The ASCAP/IMP)	82	LIKE THE FEELING (See This, Don't Ask, BMJ/IMP)
76	DOE AND A TONNERS (Shirley, ASCAP/Warner D, ASCAP/Wesley The ASCAP/IMP)	83	LIKE THE FEELING (See This, Don't Ask, BMJ/IMP)
77	DOE AND A TONNERS (Shirley, ASCAP/Warner D, ASCAP/Wesley The ASCAP/IMP)	84	LIKE THE FEELING (See This, Don't Ask, BMJ/IMP)
78	DOE AND A TONNERS (Shirley, ASCAP/Warner D, ASCAP/Wesley The ASCAP/IMP)	85	LIKE THE FEELING (See This, Don't Ask, BMJ/IMP)
79	DOE AND A TONNERS (Shirley, ASCAP/Warner D, ASCAP/Wesley The ASCAP/IMP)	86	LIKE THE FEELING (See This, Don't Ask, BMJ/IMP)
80	DOE AND A TONNERS (Shirley, ASCAP/Warner D, ASCAP/Wesley The ASCAP/IMP)	87	LIKE THE FEELING (See This, Don't Ask, BMJ/IMP)
81	DOE AND A TONNERS (Shirley, ASCAP/Warner D, ASCAP/Wesley The ASCAP/IMP)	88	LIKE THE FEELING (See This, Don't Ask, BMJ/IMP)
82	DOE AND A TONNERS (Shirley, ASCAP/Warner D, ASCAP/Wesley The ASCAP/IMP)	89	LIKE THE FEELING (See This, Don't Ask, BMJ/IMP)
83	DOE AND A TONNERS (Shirley, ASCAP/Warner D, ASCAP/Wesley The ASCAP/IMP)	90	LIKE THE FEELING (See This, Don't Ask, BMJ/IMP)
84	DOE AND A TONNERS (Shirley, ASCAP/Warner D, ASCAP/Wesley The ASCAP/IMP)	91	LIKE THE FEELING (See This, Don't Ask, BMJ/IMP)
85	DOE AND A TONNERS (Shirley, ASCAP/Warner D, ASCAP/Wesley The ASCAP/IMP)	92	LIKE THE FEELING (See This, Don't Ask, BMJ/IMP)
86	DOE AND A TONNERS (Shirley, ASCAP/Warner D, ASCAP/Wesley The ASCAP/IMP)	93	LIKE THE FEELING (See This, Don't Ask, BMJ/IMP)
87	DOE AND A TONNERS (Shirley, ASCAP/Warner D, ASCAP/Wesley The ASCAP/IMP)	94	LIKE THE FEELING (See This, Don't Ask, BMJ/IMP)
88	DOE AND A TONNERS (Shirley, ASCAP/Warner D, ASCAP/Wesley The ASCAP/IMP)	95	LIKE THE FEELING (See This, Don't Ask, BMJ/IMP)
89	DOE AND A TONNERS (Shirley, ASCAP/Warner D, ASCAP/Wesley The ASCAP/IMP)	96	LIKE THE FEELING (See This, Don't Ask, BMJ/IMP)
90	DOE AND A TONNERS (Shirley, ASCAP/Warner D, ASCAP/Wesley The ASCAP/IMP)	97	LIKE THE FEELING (See This, Don't Ask, BMJ/IMP)
91	DOE AND A TONNERS (Shirley, ASCAP/Warner D, ASCAP/Wesley The ASCAP/IMP)	98	LIKE THE FEELING (See This, Don't Ask, BMJ/IMP)
92	DOE AND A TONNERS (Shirley, ASCAP/Warner D, ASCAP/Wesley The ASCAP/IMP)	99	LIKE THE FEELING (See This, Don't Ask, BMJ/IMP)
93	DOE AND A TONNERS (Shirley, ASCAP/Warner D, ASCAP/Wesley The ASCAP/IMP)	100	LIKE THE FEELING (See This, Don't Ask, BMJ/IMP)

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# TOP COUNTRY ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST <small>(LABEL &amp; NUMBER/STREETING LABEL) (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTES)</small>	TITLE	PEAK POSITION
			***No. 1***		
1	1	4	ALAN JACKSON	THE GREATEST HITS COLLECTION	1
2	2	4	TIM MCCRAW	ALL I WANT	3
3	2	17	SHANIA TWAIN	THE WOMAN IN ME	3
4	4	7	REBA MCKENTRE	STARTING OVER	3
5	5	18	JEFF FOXWORTHY	GEMS REUNIONS PLAY	2
6	7	45	GARTH BROOKS	THE HTS	1
7	9	34	JOHN MICHAEL MONTGOMERY	JOHN MICHAEL MONTGOMERY	1
8	6	5	DWAYNE YODAK	ONE	5
9	8	7	TRAVIS TRITT	GREATEST HITS - FROM THE BEGINNING	3
10	13	17	FAITH HILL	IT MATTERS TO ME	10
11	12	14	GEORGE STRAIT	STRAIT OUT OF THE BOX	10
12	10	17	DAVID LEE MURPHY	OUT WITH A BANG	10
13	14	15	VINCE GILL	WHEN LOVE FINDS YOU	2
14	11	41	ALISON KRAUSS	NOW THAT I'VE FOUND YOU - A COLLECTION	2
15	13	13	BLACKHAWK	STRONG ENOUGH	4
16	16	12	AARON TIPPIN	TOOK BOLE	12
17	16	15	CLAY WALKER	HYPNOTIZE THE MOON	11
18	17	13	DOLLY PARTON	SOMETHING SPECIAL	10
19	21	13	COLLIN RAYE	I THINK ABOUT YOU	5
20	20	21	TIM MCCRAW	NOT A MOMENT TOO SOON	1
21	35	4	THE TRACTORS	HAVE YOURSELF A TRACTORS CHRISTMAS	21
22	20	8	LITTLE TOWN	GREATEST HITS	17
23	25	8	MARTINA MCBRIDE	WILD ANGELS	17
24	27	27	BRYAN WHITE	BRYAN WHITE	17
25	30	2	PAM TILLIS	ALL OF THIS LOVE	25
26	24	23	LORRIE MORGAN	GREATEST HITS	5
27	20	19	THE MAVERICKS	MUSIC FOR ALL OCCASIONS	9
28	23	21	ALABAMA	IN PICTURES	12
***GREATEST GAINER***					
29	59	2	JOHN BERRY	O HOLY NIGHT	29
30	28	26	JEFF FOXWORTHY	YOU MIGHT BE A REDNECK IF...	3
31	27	26	TRACY BYRD	LOVE LESSONS	6
32	36	49	CLINT BLACK	LOOKING FOR CHRISTMAS	25
33	29	23	JOHN BERRY	STANDING ON THE CLARK	23
34	31	15	TERRI CLARK	TERRI CLARK	23
35	32	33	BROOKS & DUNN	WHYNOT ON SUNDOWN	23
36	31	18	REBA MCKENTRE	GREATEST HITS VOLUME TWO	5
37	36	34	TRACY BYRD	NO ORDINARY MAN	3

\*Albums with the greatest sales gains this week. \*\*Revolving industry. ASCAP, BMI, and SESAC certification for sales of 500,000 units. \*\*\*RCA certification for sales of 1 million units, with multi-million sellers certified by a national business symbol. \*Albums indicates full LP availability. †Top price range. ‡CD prices for WEA and BMG labels. ††No digital rights. †††Top price marked CD, and all other CD prices. © 1995, Billboard® Communications and SoundScan, Inc.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST <small>(LABEL &amp; NUMBER/STREETING LABEL) (SUGGESTED LIST PRICE OR EQUIVALENT)</small>	TITLE	PEAK POSITION
38	35	32	REBA MCKENTRE	READ MY MIND	2
39	35	7	MARK CHESNUTT	WHIMS	24
40	43	40	WADE WAHNS	OLD ENOUGH TO KNOW BETTER	19
41	38	38	EMILIO CARLO	LIFE IS GOOD	19
42	43	47	GEORGE STRAIT	PURE COUNTRY (SOUNDTRACK)	3
***PACEMASTER***					
43	56	2	JOE OFFICE	MR. CHRISTMAS	43
44	42	60	ALABAMA	GREATEST HITS VOL. 3	8
45	41	38	SAMMY KERSHAW	THE HTS, CHAPTER 1	19
46	52	54	TRACY LAWRENCE	TRACY LAWRENCE	24
47	47	34	BLACKHAWK	BLACKHAWK	15
48	46	39	WILLIE NELSON	SUPER HITS	34
49	49	43	VARIOUS ARTISTS	AMAZING GRACE: A COUNTRY SALVO TO GOSPEL	41
50	45	54	THE MAVERICKS	WHAT A CRYING SHAME	6
51	51	35	JOHN MICHAEL MONTGOMERY	HOLLY IT UP	1
52	48	43	NEAL NICOLE	YOU GOTTA LOVE THAT	10
53	54	56	JEFF CARSON	JEFF CARSON	22
54	50	73	ALAN JACKSON	WHO I AM	7
55	47	44	PERCY SISTRUK	YOU HAVE THE RIGHT TO REMAIN SILENT	1
56	58	51	TY ENGLAND	TY ENGLAND	13
57	65	65	THE TRACTORS	THE TRACTORS 2	2
58	53	49	PATSY LOVELESS	WHEN FALLEN ANGELS FLY	7
59	61	29	TY HERNON	WHAT MATTERED MOST	9
60	57	58	TRISHA YEARWOOD	THINK ABOUT YOU	10
61	56	42	SAWYER BROWN	THIS THING CALLED WHINY AND HOW IT FEELS	3
62	55	54	GEORGE STRAIT	LEAD ON	1
63	60	53	TRACY LAWRENCE	I SEE IT NOW	3
64	70	66	BROOKS & DUNN	GRAND MAN	3
65	69	63	JEFF FOXWORTHY	THE ORIGINAL	27
66	47	43	DARLY SINGLETRY	DARLY SINGLETRY	57
67	63	70	JEFF FOXWORTHY	THE REDNECK TEST VOLUME	43
68	67	62	CHARLIE DANIELS	SUPER HITS	50
69	68	69	KENNY CHESNUTT	ALL I NEED TO KNOW	28
70	73	67	RHETT AKINS	A THOUSAND MEMORIES	48
71	66	64	JEFF FOXWORTHY	SOLD OUT	35
72	RE-ENTRY	153	VINCE GILL	I STILL BELIEVE IN YOU	3
73	72	73	MARY CHAPIN CARPENTER	COME ON COME ON	5
74	75	64	DWAYNE YODAK	DWAYNE YODAK	15
75	RE-ENTRY	42	SAWYER BROWN	GREATEST HITS 1990-1995	5

\*Albums with the greatest sales gains this week. \*\*Revolving industry. ASCAP, BMI, and SESAC certification for sales of 500,000 units. \*\*\*RCA certification for sales of 1 million units, with multi-million sellers certified by a national business symbol. \*Albums indicates full LP availability. †Top price range. ‡CD prices for WEA and BMG labels. ††No digital rights. †††Top price marked CD, and all other CD prices. © 1995, Billboard® Communications and SoundScan, Inc.

# Billboard Top Country Catalog Albums

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST <small>(LABEL &amp; NUMBER/STREETING LABEL) (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTES)</small>	TITLE	PEAK POSITION
1	1	1	VINCE GILL	LET THERE BE PEACE ON EARTH	15
1	1	1	ALAN JACKSON	BEYOND THE BEASON	29
1	1	1	ALAN JACKSON	HOLY TOWN CHRISTMAS	12
1	1	1	DOLLY PARTON	HOMER FOR CHRISTMAS	27
1	1	1	PATSY CLINE	GREATEST HITS	23
1	1	1	REBA MCKENTRE	MERRY CHRISTMAS TO YOU	27
1	1	1	ALABAMA	ALABAMA CHRISTMAS	23
1	1	1	VARIOUS ARTISTS	MERRY CHRISTMAS TO YOU	31
1	1	1	REBA MCKENTRE	GREATEST HITS	235
1	1	1	HANK WILLIAMS, JR.	GREATEST HITS, VOL. 1	5
1	1	1	MARTINA MCBRIDE	THE WAY THAT I AM	1
1	1	1	TRISHA YEARWOOD	THE SWEETEST GIFT	1
1	1	1	ANNE MURRAY	CHRISTMAS WISHES	27

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST <small>(LABEL &amp; NUMBER/STREETING LABEL) (SUGGESTED LIST PRICE OR EQUIVALENT)</small>	TITLE	PEAK POSITION
14	17	17	BILLY RAY CYIUS	SOME GAVE IT ALL	28
16	16	16	GEORGE STRAIT	GREATEST HITS VOL. 2	237
16	16	16	THE CHARLIE DANIELS BAND	A DECADE OF HITS	237
17	17	17	KEITH WHITLEY	GREATEST HITS	237
18	18	18	KENNY ROGERS & DOLLY PARTON	ONCE UPON A CHRISTMAS	23
18	18	18	RICKY VAN SHELTON	SINGS CHRISTMAS	23
20	20	20	GEORGE STRAIT	MERRY CHRISTMAS TO YOU	31
23	23	23	GEORGE STRAIT	GREATEST HITS	235
23	23	23	BROOKS & DUNN	NO FINCES 2	2
23	23	23	SHANIA TWAIN	SHANIA TWAIN	18
24	24	24	GEORGE JONES	SUPER HITS	222
25	25	25	PATSY CLINE	THE PATSY CLINE STORY	69

Catalog albums are older titles which are registering significant sales. © 1995, Billboard® Communications and SoundScan, Inc.





Hot Latin Tracks

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Main Hot Latin Tracks chart with columns for week, artist, track, and album. Includes artists like Enrique Iglesias, Cristian Vives, Gloria Estefan, Luis Miguel, and Marc Anthony.

Sub-charts for POP, TROPICAL/SALSA, and REGIONAL MEXICAN. Lists artists like Gloria Estefan, Marc Anthony, and Selena.

Artists & Music

Warner's Sáenz Adds President Stripes

SAENZ NAMED PRES: André Midani, president of Warner Music Latin America, has named Julio Sáenz president, Latin North American operations of Warner Music Latin America.



by John Lannert

Siem's new position, which takes effect Friday (1), calls for the veteran Argentinian executive to oversee operations of both Warner Music Mexico, where he retains his title as managing director, and WEA Latina, Warner's U.S. Latin imprint.

expected to open one or two more stores in the capital next year. Robert Olsen, who formerly operated Warner's operations in Mexico, is relocating to Buenos Aires to head up a new Tower outlet. Katie Kirby will replace Olsen.

THE GOOD LIFE: How about Emilio (known to his Tejano music fans as Emilio Navaira) cracking the Hot Country Singles & Tracks chart with his very first? Emilio's leadoff single, "It's Not The End Of The World," peaked at No. 35 a couple of weeks ago, and the teary-eyed ballad still looks alive, having entered the top 20 of the Country Singles Sales chart.

Moreover, Emilio's solid country debut record, "Life In Good" (Capitol), is continuing on next page.

MANHATTAN LATIN MUSIC CENTER advertisement with contact info: +HABLAMOS SU IDIOMA+, Distribuidora one Stop, and phone numbers for New York and Miami.

gossin DIS TRIBUTORS advertisement: DE LA DISTRIBUIDORA MAS GRANDE EN EL MUNDO, TOLL FREE: 800-329-7664, and list of products like DISCOS COMPACTOS, VIDEOCASSETTES, etc.

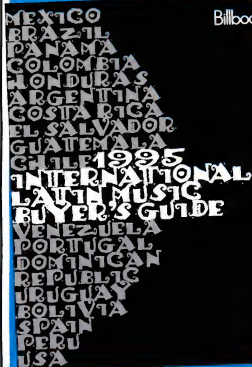
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## Artists & Music

### LATIN NOTAS

(Continued from preceding page)

to Nashville/EMI Latin), reached No. 13 on the Top Country Albums chart. Let's hope a little more Tejano seasoning can be put into the country mix on his follow-up.

**NORTH AMERICAN BRIEFS:** SoundScan has signed prominent Puerto Rican retail chain Gran Discoteca. Sales data from Gran Discoteca will be gathered for The Billboard Latin 50 early next year... Country Music Television is set to air the 1996 Country Music Awards in Latin America Jan. 28 and Feb. 5, 1996. The awards event originally aired Oct. 4 in the U.S. with bluegrass star Alison Krauss emerging as the top winner, collecting four trophies... AFG Sigma has just shipped "Camino Del Amor" by the label's flagship pop/balada group, Los Temerarios.

Also just released, on PolyGram Rodven, is a four-CD greatest-hits set by Ricardo Montaner appropriately titled "Espetacular"... Miami-based piano star Di Blasio celebrated his 45th birthday Nov. 14 by playing for nearly 30 minutes at a Mexico City restaurant. As delighted patrons and restaurant employees looked on, Di Blasio was joined by Rocio Durango, a talented

singer believed by Di Blasio to have a big future. Di Blasio's latest Ariola/BMG album, "Latino," was released in November.

Antara Productions and Metropolitan, two Montreal-based promotion outfits specializing in Latin music events, have parted ways. Both companies will continue to promote Latin music happenings. Metropolitan will host a monthly event called Toro Toro; Antara, meanwhile, will offer more frequent events under the banner "Como Va!"

**RELEASE UPDATE, BRAZIL:** Just out on Continental/Warner is yet another self-titled smash album by sertanejo idols Leandro & Leonardo. The leadoff hit single is "Eu Juro," a Portuguese-language cover of the Boyz II Men/John Michael Montgomery anthem "I Swear." A Spanish-language counterpart of L&L's Portuguese album has been shipped by WEA Latina. In addition, Continental has dropped "Canta De Frente" by too-aluring bossa Margareth Menezes. Fellow Bahians Caetano Veloso and Maria

Bethânia make guest appearances... New product popping strong among figures from EMI Brazil includes Manonass Assassinas' self-titled album (600,000 units sold); Paralamas' "Vamo Batê Lata" (550,000 units sold); Marisa Monte's "Cor De Rosa E Carvalho," known in the U.S. as "Rose And Charcoal" (450,000 units sold); and Negritude Jr.'s "Genie Da Lata" (100,000 units sold). In November, EMI put out "abrigio" by Marina Lima.

**ARGENTINA NOTES:** Los Antelcos Decadentes, famous for their wild brand of Latin rock, have released "Mi Vida Loca," their fourth album and their second for BMG. Produced by Afro Verde and Pablo Durand, the album is nearing gold (30,000 units sold) and features guest artists Gustavo Santaolalla and a type of Uruguayan folk band called a *murra*. Litto Nebbia, a pioneer of Argentine rock who is now president of indie imprint Melopea and the main catalyst of the label's

(Continued on next page)

Billboard

FOR WEEK ENDING DECEMBER 2, 1995

## Top New Age Albums..

Compiled from a national sample of retail stores and rack sales reports collected, compiled, and provided by



WEEK	LAST WEEK	TITLE	ARTIST
1	2	3	4
1	1	CHRISTMAS IN THE AIR AMERICAN CHRISTMAS NO. 1	MANHATTEN STEAMROLLER 10 WEEKS AT NO. 1
2	3	A WINTER'S SOLISTICE V MUSICHEAL VOL. 11174	VARIOUS ARTISTS
3	2	LIVE AT THE ACROPOLIS A' PRIVATE MUSIC 82116	YANNI
4	4	SHEPHERD MOONS & REPOSE 077110111005	ENTA
5	5	LIVE AT RED ROCKS CDS 5297	JOHN TESH
6	6	BY HEART MUSICHEAL VOL. 11364	JIM BRICKMAN
7	NEW	ALL IS CALM HARVEST 1005	ROBERT BONFIGLIO
8	7	IN MY TIME & PRIVATE MUSIC 82106	YANNI
9	9	ENCHANTED MUSICHEAL VOL. 11187	GEORGE WINSTON
10	8	A FORECAST EVENING SONS 71005	KIYARO
11	10	NOUVEAU FLAMENCO HIGHER OCTAVE 27028	OTTMAR LIEBERT
12	13	CHRISTMAS BLESSINGS - NARADA CHRISTMAS VOL. 3	VARIOUS ARTISTS
13	6	TEMPEST NARADA 63025	JESSE COOK
14	11	BELOVED MUSICHEAL VOL. 11187	DAVID LANZ
15	14	WINTER SONGS CDS 5297	JOHN TESH
16	15	24	OTTMAR LIEBERT + LUNA NEGRA
17	16	16	TANGIERINE DREAM
18	19	2	LORIE LENE
19	17	17	VARIOUS ARTISTS
20	18	17	VARIOUS ARTISTS
21	11	11	OTTMAR LIEBERT + LUNA NEGRA
22	20	58	CRAIG CHAQUICO
23	NEW	58	CUSSCO
24	23	42	OTTMAR LIEBERT
25	24	28	YANNI

CDs shown in the greatest sales peak this week. \*According to Industry Arts, Co. of America (IAMA) certification for sales of 500,000 units. All albums certified for sales of 1 million units with each additional million indicated by a second "M" symbol. All albums certified for sales of 2 million units with each additional million indicated by a second "M" symbol. All albums certified for sales of 3 million units with each additional million indicated by a second "M" symbol. All albums certified for sales of 4 million units with each additional million indicated by a second "M" symbol. All albums certified for sales of 5 million units with each additional million indicated by a second "M" symbol. All albums certified for sales of 6 million units with each additional million indicated by a second "M" symbol. All albums certified for sales of 7 million units with each additional million indicated by a second "M" symbol. All albums certified for sales of 8 million units with each additional million indicated by a second "M" symbol. All albums certified for sales of 9 million units with each additional million indicated by a second "M" symbol. All albums certified for sales of 10 million units with each additional million indicated by a second "M" symbol.

## Classical

# KEEPING SCORE



by Heidi Waleson

**LIGETI ON A GRAND SCALE:** Sony Classical has teamed with London's Philharmonia Orchestra for an international project to perform and record the complete works of Hungarian-born composer György Ligeti. Beginning in the autumn of 1996, three years of concerts of Ligeti's music will take place in London, Paris, and Salzburg, Austria, including a concert May 28, 1998, to mark the composer's 75th birthday. Swiss artist Esa-Pekka Salonen and Ligeti will be artistic directors for the project. Concerts will include eight different orchestral programs performed by the Philharmonia, which will be presented by the Théâtre du Châtelet in Paris and the South Bank Centre in London, as well as in Amsterdam, Athens, Brussels, Chicago, Cologne, Germany, Frankfurt, Madrid, and San Francisco. The Philharmonia will also be in the pit for Ligeti's opera "Le Grand Macabre," newly revised by the composer and directed by Peter Sellars, at the Salzburg Festival in the summer of 1997 and in Paris in February 1998. All orchestral and opera performances will be conducted by Salonen. Soloists and ensembles scheduled to participate in the concerts and recordings include Mitsuko Uchida, Viktoria Mullova, Frank Peter Zimmerman, Heinz Holliger, Phyllis Bryn-Jolson, the King's Singers, and the Arditti Quartet.

Sony Classical will record 13 CDs, including five discs of orchestral works, six of chamber instrumental and vocal music, and the opera. The first orchestral and chamber discs will be conducted at the start of the performance cycle next fall, and CDs will then come out at regular intervals until Ligeti's birthday in May 1998, when the label will release the complete "Ligeti Edition." All recordings will be made in the studio in London, with the exception of the live recording of "Le Grand Macabre" in Salzburg. The project was conceived by Vincent Meyer, president of the Philharmonia, who is underwriting the artistic cost of the recordings.

From left, György Ligeti and Esa-Pekka Salonen.

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## LATIN NOTAS

(Continued from preceding page)

awesomeness of tango, folkloric, and jazz records, is being showcased on an interactive CD-ROM titled "Páginas De Vida." Produced by a new outfit called Líderes En Tecnología, the package contains a comprehensive account of Nebbia's career that features 40 songs, 30 minutes of video footage, and 300 photos and rare interviews.

Barely one week after completing its sixth Latin American tour in October, pop/rocker Vilma Palma E Yanes is again recording its label debut for EMI Argentina, an erasing three records for Argentine

indie Barca Records. The album, which has the working title "Sepia, Bianco Y Negro," will contain songs composed during the band's August/September tour of Peru, Colombia, the U.S., and Mexico. Alligator's blues notables Katie Wetley, Kenny Neal, and Tinsley Ellis headed the second edition of the Alligator Blues Festival Sept. 29 at Obrás Stadium in Buenos Aires. The happening was part of a heavy promotion for "DBN Records" compilation "Alligator Blues Classics Vol. 2" produced by Robby and

res. Also performing at the event was Argentinian blues act La Misissippi and Las Blancanubis.

**CHART NOTES:** At press time, it appeared that Enrique Iglesias' first single, "Si Tú Te Vas" (Fonovisa), was poised to land the handsome son of Julio the No. 1 spot on the Hot Latin Tracks chart. However, the track is from Iglesias' fast-selling, self-titled album.

Assistance in preparing this column provided by Marcelo Fernandez Btari in Buenos Aires.

## TOP CLASSICAL ALBUMS™

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by



THIS WEEK	LAST WEEK	PEAK POSITION	ARTIST	LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	5	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS	★ ★ NO. 1 ★ ★ ANGEL 55504 (10 09 15.98) 3 weeks at No. 1	CHANT II
2	3	89	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS	★ ★ CHANT	ANGEL 55504 (10 09 15.98)
3	4	48	SOUNDTRACK	★ ★	SONY CLASSICAL 82813 (9 98 19.95 15.98)
4	4	9	CECILIA BARTOLI	★	LONDON 448201 (10 09 09 13.98)
5	5	64	CARRERAS, DOMINGO, PAVAROTTI (MENTHA) ▲	★	ATLANTIC 8214 (10 09 15.98)
6	6	27	CARRERAS, DOMINGO, PAVAROTTI (MENTHA) ▲	★	LONDON 448201 (10 09 09 13.98)
7	9	28	BERLIN PHILHARMONIA (KARAJAN)	★	SONY CLASSICAL 84600 (9 98 19.95 15.98)
8	11	11	SAINT PAUL CHAMBER ORCH (MCFERRING)	★	SONY CLASSICAL 84600 (9 98 19.95 15.98)
9	8	2	WARSAW PHILHARMONIA ORCHESTRA (DEBSKI)	★	LONDON 448201 (10 09 09 13.98)
10	10	11	ANONYMOUS 4	★	DECCA 4462 (10 09 13.98)
11	8	1	EGYPTIAN KISSIN	★	SONY CLASSICAL 84600 (9 98 19.95 15.98)
12	11	6	GERSHWIN WOODHOUSE	★	SONY CLASSICAL 84600 (9 98 19.95 15.98)
13	12	2	CHANTLER	★	DECCA 4462 (10 09 13.98)
14	11	11	MITSUHLAV ROSTROPOVICH	★	SONY CLASSICAL 84600 (9 98 19.95 15.98)
15	RE-ENTR	1	LUIGINO PAVAROTTI	★	LONDON 448201 (10 09 09 13.98)

## TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	PEAK POSITION	ARTIST	LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	1	LONDON PHILHARMONIA CHORUS	★ ★ NO. 1 ★ ★ SONY CLASSICAL 84600 (9 98 19.95 15.98)	THE LULLY AND THE LAMB
2	2	11	KATHLEEN BATTLE	★	SONY CLASSICAL 84600 (9 98 19.95 15.98)
3	11	1	VARIOUS ARTISTS	★	LONDON 448201 (10 09 09 13.98)
4	22	2	VARIOUS ARTISTS	★	DECCA 4462 (10 09 13.98)
5	8	11	FRANKESSA MULLER	★	SONY CLASSICAL 84600 (9 98 19.95 15.98)
6	8	11	CINCINNATI POPS (KUNZEL)	★	SONY CLASSICAL 84600 (9 98 19.95 15.98)
7	11	1	VARIOUS ARTISTS	★	SONY CLASSICAL 84600 (9 98 19.95 15.98)
8	11	1	DOMINGO/CARRERAS	★	SONY CLASSICAL 84600 (9 98 19.95 15.98)
9	8	36	MICHAEL JACKSON	★	VERMILION 2874 (10 09 15.98)
10	4	36	JOHN WILLIAMS/STAZHUK PERLMAN ▲	★	SONY CLASSICAL 84600 (9 98 19.95 15.98)
11	11	1	THE CANADIAN BRASS	★	SONY CLASSICAL 84600 (9 98 19.95 15.98)
12	14	1	VARIOUS ARTISTS	★	LONDON 448201 (10 09 09 13.98)
13	RE-ENTR	1	THE BOSTON POPPS ORCHESTRA (KORZEN) (REISS)	★	DECCA 4462 (10 09 13.98)
14	14	54	GEORGE FRITZCHEN/VAUGHAN	★	SONY CLASSICAL 84600 (9 98 19.95 15.98)
15	15	54	LONDON SYMPHONY (WILLIAMS)	★	SONY CLASSICAL 84600 (9 98 19.95 15.98)

## TOP OFF-PRICE CLASSICAL™

THIS WEEK	LAST WEEK	PEAK POSITION	ARTIST	LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	39	VARIOUS ARTISTS	★ ★ NO. 1 ★ ★ NCA 2294 (10 09 15.98)	THE IDIOT'S GUIDE TO CLASSICAL MUSIC
2	18	18	CARRERAS/DOMINGO/PAVAROTTI	★	SONY CLASSICAL 84600 (9 98 19.95 15.98)
3	14	11	BERLIN SYM (WOLFFERT)	★	SONY CLASSICAL 84600 (9 98 19.95 15.98)
4	5	11	VARIOUS ARTISTS	★	SONY CLASSICAL 84600 (9 98 19.95 15.98)
5	6	6	VARIOUS ARTISTS	★	SONY CLASSICAL 84600 (9 98 19.95 15.98)
6	4	4	VARIOUS ARTISTS	★	SONY CLASSICAL 84600 (9 98 19.95 15.98)
7	8	3	VARIOUS ARTISTS	★	SONY CLASSICAL 84600 (9 98 19.95 15.98)
8	10	7	VARIOUS ARTISTS	★	SONY CLASSICAL 84600 (9 98 19.95 15.98)
9	12	2	VARIOUS ARTISTS	★	SONY CLASSICAL 84600 (9 98 19.95 15.98)
10	6	6	VARIOUS ARTISTS	★	SONY CLASSICAL 84600 (9 98 19.95 15.98)
11	12	11	VARIOUS ARTISTS	★	SONY CLASSICAL 84600 (9 98 19.95 15.98)
12	8	7	VARIOUS ARTISTS	★	SONY CLASSICAL 84600 (9 98 19.95 15.98)
13	RE-ENTR	1	SCHOLA HUNGARICA	★	SONY CLASSICAL 84600 (9 98 19.95 15.98)
14	11	11	VARIOUS ARTISTS	★	SONY CLASSICAL 84600 (9 98 19.95 15.98)
15	11	11	VARIOUS ARTISTS	★	SONY CLASSICAL 84600 (9 98 19.95 15.98)

▲ Albums with the greatest sales gains this week. ★ Recording Industry Ass'n of America (RIAA) certification for sales of 500,000 units. ★★ RIAA certification for sales of 1 million units with each additional million units indicated by a second star. \* Indicates sales of 100,000 units. \*\* Indicates sales of 200,000 units. \*\*\* Indicates sales of 500,000 units. © 1995 Billboard/Sony Communications and SoundScan, Inc.



by Jim Maecie

**READY FOR MY CLOSE-UP:** Film soundtracks employing the music have been few and far between since the release of Duke Ellington's score to Otto Preminger's "Anatomy of a Murder" in 1959. So the simultaneous emergence of several jazz film scores is reason to applaud.

The most commercially successful of the lot is that of Barry Sonnenfeld's "Get Shorty." The Verve release stresses funk-jazz pieces by Medeski, Martin & Wood and US3 over acoustic swing, with the gaps filled in by John Larus's incidental groove. Loaded with backbeats and noise, "Get Shorty" currently sits at No. 3 on the Top Contemporary Jazz Albums chart.

The company's forthcoming soundtrack to Robert Altman's "Kansas City" is a record that everyone is excited about and a disc that should balance the funk scale by uniting many of today's high-visibility young swingers—Craig Handy, Geri Allen, Christian McBride, James Carter, and others—for a romp through 1950s barroom honky.

After viewing a rough cut and getting goose pimples during versions of "Tight Toe" and "Yeah Man" (a tender slowdown between Carter and Handy), it's easy to tell that Altman loved the music enough prominently to virtually deem it one of the film's characters, much the same way the country tunes were crucial to the overall personality of his classic "Nashville." The Verve disc is scheduled for release Jan. 15.

"Another John Dahl's" "The Last Seduction" has come and gone from theaters, its video-rated scorecard has lain all over it. In an impressive move, enough viewer feedback was generated about Joseph Vitarello's acoustic jazz score to have a rock label release the soundtrack. Well-known players, such as bassist John Patitucci and trumpeter Jeff Beal, contribute to the disc, which is out on the Pure label.

For composer/saxophonist Jane Ira Bloom, soundtracks are just another arena for creativity. She spec-

ifies the music for Brian Denney's "Shadow Of A Doubt," a TV film to air on NBC Dec. 3 at 9 p.m. EST. "I recorded a good portion of my score the old-fashioned way," Bloom says, "live and acoustic, a bunch of musicians looking at the screen."

And do the players have a say in the emotional content? "No question about it. There are moments where they're responding to the images. Improvisers have an important input as to how the music feels."

Bloom's style is elliptical and tenuous. Denney's film is a mystery: Will her fans recognize her persona in the music? "If you know me well enough, you might. There are some Japanese music elements in it, some scoring elements, too. But during the most prominent, most evocative moments in the film, you'll hear a jazz quintet. I think it's quite unusual."

Bloom's next record for the Arabesque label is a ballad disc that combines trumpeter Kenny Wheeler, trombonist Julian Priester, pianist Fred Hersch, bassist Rufus Reid, and drummer Bobby Previte (who has not only written for film but for the circus as well). Due in February of next year, it's titled "The Nearness."

**L.I.L.T.** The fans of the late Antonio Carlos Jobim are legion, so New York's Carnegie Hall should be filled at the tribute concert Thursday (30). Branford Marsalis, Gilberto Gil, Herbie Mann, Ramsey Lewis, and many others will perform. The salute is sponsored by Wine Spectator magazine and entitled "The Man Who Invented... Jazz." Interpretations of Jobim tunes are available on Verve under the title "The Girl From Ipanema: The Antonio Carlos Jobim Songbook."

On the pop side of things, Michael Franks' new Warner Bros. disc, "Abandoned Garden," is a star-studded homage to the great Brazilian composer. Those who want to investigate the roots of Jobim's music should be nudged toward "Brazil: A Century Of Song," a new, superbly done, four-disc set on the Blue Note label.

## RESIDENCY TOURS BUILDING FAN BASES

(Continued from pp. 21)

progress and achieving something."

Echoing Geiger, Droge adds that radio programmers and press who have usually been unable to make the early shows would often show up at the third or fourth ones. "They have no excuses if you play their town four or five weeks in a row," he says. "Another positive is that you actually get a chance to meet and hang out with the people who do come out. So we tried to change the show from week to week, with one acoustic and the next electric and the next half-and-half, and we changed the set lists, so it made us grow and kept it interesting."

Almo Sounds acts the Rake's Progress is following last month's three-week Northeast residency (in Asbury Park, N.J., Philadelphia, Washington, D.C., Boston, Albany, N.Y., and Portchester, N.Y.) with a Midwestern residency in Chicago, Minneapolis, and Madison, Wis., before a two-week return run in the region this time supporting the Bogmen.

"Rather than be a support act for a great headliner and return to the regional scene later, it's better to do a club act—which is worthless—we're try-

ing to penetrate a region and be perceived as a headliner," says manager Pat de Vries, who, with label support, has combined her band's residencies with retail contests and giveaways. "It works," she says. "Our mailing list has doubled, clubs sell out by the last time they play, CD sales triple in each market, and we give radio a reason [to play the band] when we come back with the next single."

Key to a residency's success, notes De Vries, is finding promoters at clubs that are willing to work with management, record company, agent, and act. One such place is New York's Fox, which has housed residencies by Dunseney, GRP act Candy Butcher, Boxing Ghandis, and Jeff Buckley.

Buckley, a Columbia Records artist, played at Fox "once a month over a two-year period—which I call a residency because of the spirit of the whole thing," says Fox talent booker Ellen Cavolina, who lies in with radio and retail when possible and highlights her frequent residents, the tickets for which are generally priced at \$7 or \$8, in her 4,000-name mailing list.

"It has a lot to do with who the artist is and the support personnel," Cavolina continues. "Atlantic is incredibly supportive about caring how the club does and gives us guarantees and a feeling that we're all working together. The room is very homey and warm, and things can grow and develop. When Jeff started, he was much less known and 15 people showed up. But next time there were 40, and we gave him dinner and paid him like the room was full, because I thought he was a genius."

Cavolina's residency concept involves using her room as a "laboratory" in which artists can develop material over a period of weeks and create a comfortable rapport with audience and staff. "It's a wonderful springboard," she says, pointing to the artist's weeklong stay by Jane Siberry.

"The purpose of that was like any other: to bring her band together and really coalesce, get the material down, and work out all the kinks and then go on the road. I was overjoyed. Every single show was a little different, and that, in a week, is a residency in its finest."

# Top Jazz Albums

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	COMPILER'S FROM A NATIONAL SAMPLE OF RETAIL STORES AND SELLERS REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	TITLE
1	1	4	TONY BENNETT	COLUMBIA 67340	4 WEEKS NO. 2	HERE'S TO THE LADY
2	7	23	TONY BENNETT	COLUMBIA 66274	*** No. 1 ***	MY UNPLUGGED
3	3	34	DAVID SANBORN	ELSTREA 6179602		PEARLS
4	4	31	WYnton MARSALIS & ELLIS MARSALIS	COLUMBIA 66480		JOE COOL'S BLUES
5	11	11	GERALD ALBRIGHT	ATLANTIC JAZZ 426246		GIVING MYSELF TO YOU
6	6	25	SONDRACK	MAJOR 4549/HARMONY BROS.		THE BRIDGES OF MADISON COUNTY
7	5	6	KEITH JARROTT	AT THE BLUE NOTE, SATURDAY, JUNE 4, 1994		1994 1ST SET
8	8	8	SONDRACK	FRASER 70714/ARL		LEAVING LAS VEGAS
9	NEW	1	MILES DAVEY	LEGACY 437370/SONAR		HIGHLIGHTS FROM THE PLUGGED MICHEL
10	8	33	RACHELLE FERRELL	BLUE NOTE 77063/ARL		FIRST INSTRUMENT
11	10	28	ETTA JAMES	INWATE 02129		TIME AFTER TIME
12	8	8	ABBEY LINCOLN	VERVE 52790		TURTLE'S CHRISTMAS
13	NEW	1	OSCAR PETERSON	TCLAVIC 63372		CHRISTMAS
14	12	6	MARK WHITFIELD	TELARC 50123		7TH AVE. STRELL
15	13	111	SONDRACK	HOLLYWOOD 11367		SWING KIDS
16	17	7	MEL TORME	LONDONER 4617		MELT & BRASS
17	18	11	ELLA FITZGERALD	VERVE 51264		THE BEST OF THE SONGBOOKS
18	15	12	JERRY CONICK, JR.	COLUMBIA 58172		25
19	16	17	HOSHUA REDMAN QUARTET	WARRIOR 6161		SPRIT OF THE MOMENT/LIVE AT THE VILLAGE VANGUARD
20	17	8	DEE DEE BRIDGES	WEA 52140		LOVE AND PEACE: A TRIBUTE TO HORACE SILVER
21	16	8	DAVE BRUBECK WITH SPECIAL GUESTS			YOUNG LIONS & OLD TIGERS
22	20	104	TONY BENNETT	COLUMBIA 57421		STEFFY OUT
23	25	25	CHARLIE HADEN/HANK JONES	VERVE 52749		SWING AWAY
24	RE-ENTRY	1	GROVER WASHINGTON, JR.	COLUMBIA 64310		ALL MY TOMORROWS
25	24	84	ETTA JAMES	PRIVATE 02114		MYSTERY LANE

## TOP CONTEMPORARY JAZZ ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	COMPILER'S FROM A NATIONAL SAMPLE OF RETAIL STORES AND SELLERS REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	TITLE
1	2	155	KENNY G	A&M 11848	10 WEEKS NO. 1	BRAND NEW
2	1	2	WILL DOWNING	MERCURY 52878		MICROS
3	3	3	SONDRACK	ATLANTIC 50130/ONEVIE		GIFT SHORTY
4	6	13	FOURPLAY	WARNER BROS. 4992		ELBUR
5	8	8	VARIOUS ARTISTS	BLUE NOTE 70213/ARL		JAZZ TO THE WORLD
6	7	7	RANDY CRAWFORD	BLUESOUND 10824G		NAKED AND TRUE
7	8	2	NAJEE	AT THE BLUE NOTE, SUNDAY, FROM THE KEY OF LIFE: A TRIBUTE TO STEVE WONDER		SELECTION
8	9	10	BONEY JAMES	WARNER BROS. 4913		THE JAZZMASTERS 2
9	10	20	THE JAZZMASTERS	JIC 2041		THE JAZZMASTERS 1
10	7	8	VARIOUS ARTISTS	WARRIOR ARTISTS' CELEBRATION OF THE SONGS OF THE BEATLES		LOVE SONGS
11	NEW	1	DAVID SANBORN	WARP ARTISTS' GIVE: 40002		LOVE SONGS
12	11	8	MICHAEL FRANKS	WARRIOR 40099		ABANDONED GARDEN
13	6	6	BOBBY CALDWELL	SONY/NOE 8110		SUN SURVIVOR
14	11	24	INCognito	FORECAST 52160/ARL		100 DEGREES & RISING
15	14	8	ALEX GUNTON	JCA 9460		TALES FROM THE BRIGHT SIDE
16	15	43	JOHN TESH PROJECT	GTS 52853		SAX ON THE BEACH
17	20	81	JOHN TESH PROJECT	GTS 52851		SAX BY THE FIRE
18	22	22	WAYMAN FISDALE	MOJAZZ 53055/MOTOWN		BLUE MOON
19	25	7	PAUL TAYLOR	CONTINUUM 77225		POWER FORWARD
20	24	7	MARC ANTONIO	INWATE 6020		ON THE HORN
21	13	13	J. SPENCER	MOJAZZ 53055/MOTOWN		BLUE MOON
22	24	14	KEIKO MATSUU	WHITE CAT 77273/ARL		SAPPORO
23	24	4	DAVID BENIOIT	AT THE BLUE NOTE, SATURDAY, JUNE 4, 1994		1994 1ST SET
24	17	10	MAIYA	BLUE THUMB 77016/SP		MAIYA
25	16	61	PHIL PERRY	GRP 4026		PURE PLEASURE

Albums with the greatest sales gain this week. \* Recording Industry Assn. of America (RIAA) certification based on sales of 500,000 units. A RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the number. All albums available on cassette and CD. \*Asterisk indicates vinyl available. © indicates past or present publisher. © 1995, Billboard Publications, and SoundScan, Inc.



# Songwriters Collaborates

ARTISTS & MUSIC

## Rasheed Finds 'Gangsta's Paradise' Producer Scores Big With Collaborative Hit

BY HAVELOCK NELSON

**NEW YORK**—This summer, "Gangsta's Paradise," from the "Dangerous Minds" motion-picture soundtrack, became a multigenerational/multiformat crossover smash, selling 2 million units, according to SoundScan.

Coolio, the rapper who performed the plaintive hit alongside singer L.V., says, "It took me to a whole 'nother level of the business. I started being recognized by kids, as well as their grandparents."



RASHEED

The song also added to the fortune of Doug Rasheed, its producer and co-writer, whose Blackestate Music has a three-year publishing deal with PolyGram.

"Gangsta's Paradise," which is based on Steve Wonder's "Pastime Paradise," came together in January, when Coolio and L.V. heard his basic tracks and "flipped." Rasheed, 32, was inspired to loop and layer the Wonder classic because, he says, "Songs In The Key Of Life" was always one of my favorite albums, and "Pastime Paradise" was my favorite cut from there."

After recontextualizing it, he invited L.V. to hear it. "I was hosting a party at my house," he says,

"and I brought him into the studio to hear it. He immediately flipped 'pastime' to 'gangsta' and started singing a chorus."

"Right then Coolio came in. He wrote a verse on the spot, and all looked at each other and said, 'We got to do this!' before returning to the party."

It took two weeks before work on the track resumed; in the meantime, Rasheed was unable to locate Coolio and L.V. "They were both busy," he says. Finally, they were found, and the track was completed.

Initially, though, Wonder would not grant Rasheed rights to the "Pastime" sample, "Coolio had some cursing in there," he says. "It was a bit more graphic."

"I was a little concerned," Rasheed continues, "but we went back and re-did the vocals. From there, it took about seven weeks for the sample to clear."

While "Gangsta's Paradise" is Rasheed's biggest hit to date, it's not his only credit. He has composed and supervised cuts for Montell Jordan, Vybe, Y-N-Vee and Gangsta's Thugs, whose project Coolio executive-produced. Recently, Rasheed completed new material for the recently freed 2Pac, and he is now working with singer David Josias.

In general, Rasheed's modus operandi involves collaboration.

"I'm more of the music guy; I'm into melodies and hooks," he says. "I like working with different lyricists and think it's better for artists to write what they perform, because they relate better to the words."

[Collaborating] also brings out the producer in the best way possible. I don't end up sounding like a clone."

So even when Rasheed writes words and music, he invites organic pollution. For example, with "Second Time Around," a love song he wrote "four or five years ago" and is riving with Josias, he invited the singer to "make it his own."

## NO. 1 SONG CREDITS

**NOT YET SINGLES**  
ONE SWEEET DAY - Mariah Carey, Michael McCarty, Nathan Morris, Wayne Morris, Shawn Stockman, Walter Afanador, Sony Starline, ASCAP, BMI, Warner Bros. Records  
PAPER DOLLS - J. R. Rotundo, ASCAP, BMI, Polygram, UMG, Swan Patrol, UMI

**HOT COUNTRY SINGLES & TRACKS**  
CHECK YES ON NO - Denny M. Wells, Coe J. Hooten, ASCAP, BMI, Sony Music, UMI, John Jasin, UMI, Victoria Key

**HOT R&B SINGLES**  
EXHALE (Sheep Sheop) - Babyface & Eric B., Sony Songs, BMI, Fax Film, BMI

**HOT RAP SINGLES**  
HEY LOVER - Rod Temperton, L.L. Cool J., Ruffalo, ASCAP, L.L. Cool J., ASCAP, Armo/ASCAP

**HOT LATIN TRACKS**  
SI TU TE VA - Enrique Iglesias, Roberto Morales - Fonovisa/SESAC

## Blane's Dark Little Christmas; Japanese Music Biz Gets Inspired

**HOUSEHOLD SONGS:** As a songwriter, Ralph Blane, who died Nov. 13 at the age of 81, was not a household name, but many of his songs were. One of his gems, written with longtime collaborator Hugh Martin, is going to get quite a hearing in the weeks to come—and deservedly so.

It is "Have Yourself A Merry Little Christmas," which Blane and Martin wrote for the 1944 classic musical "Meet Me In St. Louis," which, by the way, contained two other gems, the Oscar-winning "The Trolley Song" and "The Boy Next Door." It's hard to believe that the holiday favorite started life with a lyric that included, "Have yourself a merry little Christmas/It may be your last/Next year you may all be living in the sun." Blane told Michael Feinstein in the recently released album of songs by Martin. We are all grateful that cool legends prevailed!

**GOOD TRANSLATION:** Bill Krasilovsky, co-author with Irit Lidinsky Shemel of the venerable industry tome "The Business Of Music," which has just been published in its seventh edition by Billboard Books, writes about a fascinating response to the book in Japan.

"Originally, the Japanese copyright society published a limited edition of 500 copies in Japanese, for which they won an award for outstanding technical translation of the year. One of these copies was received by Ryohji Sasaki [founder of Rittor Press], who advises me that he was so inspired and educated by it that he attributes his success as one of the leading print music publishers in Japan to the lessons learned from the book. He proceeded to publish the Japanese translation for wider circulation, which rapidly sold out."

In February, Rittor Press will issue a luxury gift edition in a bound set of \$88; the English set sells for \$50 for two volumes. "This Business Of Music" and

"More About This Business of Music" Rittor Press will follow up with a paperback edition for broad Japanese-language circulation.

**HIS HELL OF A TOWN:** Non-such Records is currently recording an album for release next year, called "Bernstein's New York," which will offer material by the late conductor/composer.

Of course, three of Leonard Bernstein's great Broadway scores—"On The Town," "Wonderful Town," and "West Side Story," not to mention his ballet "Fancy Free"—take place in the city.

In addition to the Orchestra Of St. Luke's, conducted by Eric Stern, the cast includes Donna Murphy, Mandy Patinkin, Audra McDonald, Richard Muenz, and Dawn Upshaw. The album's producer is Tommy Krasker.

**UKE MAN IS BACK:** Jim Beloff, Billboard's associate publisher (U.S. advertising services manager, has written his third book of songs that he loves to play on the ukulele. Published by Hal Leonard, "Jimpin' Jim's Ukulele Gems" (\$9.95) follows "Taps 'N' Tubes," in its second printing, and "Ukulele Favorites," in its third printing.

**THE RIGHT PLACE:** Performance group SESAC has launched a home page on the Internet's World Wide Web. The site is at <http://sesac.com>. The Web site for the Canadian Musical Reproduction Rights Agency Ltd. in the Nov. 11 Words & Music should have been listed as <http://www.cmr.ca>.

**PRINT ON PRINT:** The following are the best-selling folios from Music Saver:  
1. AC/DIC: "Ballbreaker" (guitar tablature)  
2. Tori Amos: "The Bee Sides."  
3. Natalie Merchant: "Tigerlily."  
4. "So Close" (guitar tablature)  
Eric Clapton: "A Life In The Blues" (guitar tablature).

She's Cool With BeKool. Helen Wax Bowman, seated, signs a writer deal with Nashville-based BeKool Music. Shown with her at the signing are BeKool co-owner Belinda Long and Bart Barton, professional manager at the company.

## THEY'RE PLAYING MY SONG!

WRITTEN BY DEBORAH EVANS PRICE

"CATS IN THE CRADLE"  
Written by Harry and Sandra Chapin  
Published by Story Songs (ASCAP)

The late Harry Chapin took this song to No. 1 on Billboard's Hot 100 in 1973. It went to No. 6 in 1982, when it was covered by the group Ugly Kid Joe. The most recent version of "Cat's In The Cradle" can be found on Ricky Skaggs' wonderful new Atlantic album, "Solid Ground."

"The song itself has so much to say," Ricky Skaggs says. "We tried to stay fairly respectful to its original arrangement, but yet tried to cross that bridge to a new listening audience and a new generation."

"Hopefully, people will listen. Those are powerful words and very timely words. I think it's a real wake-up call for this generation of dads to come back around and be real fathers to our children, fathers in our cities, be husbands to our wives, and be the men we're supposed to be in our homes and communities."

Juggling the responsibilities of parenthood with life on the road as a musician made the song especially poignant to Skaggs, who has four children. "When I went in to sing this song, I cried," he recalls. "I couldn't get all the story through the song for one or two or three different takes. I'd get about halfway through the song, and I'd have to quit singing. I'd break up and couldn't get through it. I was thinking of my [oldest] son and my oldest daughter and leaving them and they were his only times when the spotlight was in my eyes, and that was all I could see."



# Studio Action

ARTISTS & MUSIC

## Good-Time Vibe Focus Of Producer Paul Leary

BY BRADLEY BAMBARGER

The irony isn't lost on Paul Leary that he may become better known as a record producer than as the co-founder and guitarist of those paragon of absurdist psychedelics stomp, the Butt-hole Surfers. "I may not know what I'm doing," Leary says, "but I don't let that stop me."

An audio autodidact from years of making homemade records with the Butt-hole Surfers, Leary's forays into more formal producing has yielded surprising success. He co-produced the Meat Puppets' first hit album, last year's "Too High To Die," and he was behind Austin, Texas, singer/songwriter David Johnston's critically acclaimed album "Fun." This year, Leary has the Meat Puppets' latest album, "No Joke!," and the Supersuckers' "Sacrificios" to his credit. He's also been busy with the band. With his modest, laid-back style, Leary seems more of an ideal sounding board and brew partner than a conventional record producer. Emphatically

ing the overall good-time vibe of a session, he favors creative instinct over technical precision. And his self-professed fanaticism with guitars and amps brings a player's sensibility to the recording of an album.

"My role totally changes from record to record," Leary says, "but I'm basically a musician, and I just try to incorporate my vision of how things are supposed to sound with what other people want and are capable of."

With the Meat Puppets, Leary was being a model match, not only melding well with their stoner aesthetic but helping the band realize a more focused, forceful sound. But Leary resists credit, saying that working with the Meat Puppets has been a dream come true. "I've wrapped the Meat Puppets for over a decade," he says. "I probably wouldn't have been in a band if it weren't for them... They're a blast to work with, and they know what they're doing—I think every guitar track was a first take."

"No Joke!" was recorded at Phase Four studio in Phoenix and mixed at Westlake in Los Angeles, with engineer Chris Shaw working behind New Total. Recixed albums. Leary recorded and mixed the raucous Supersuckers' album with frequent engineering part-

ner Stuart Sullivan on the vintage API board at Austin's Arlyn Recording Studio.

But as a veteran of unlikely recording situations, Leary isn't precious about his surroundings or gear. The homespun Johnston album—which Leary arranged the songs and played various instruments, as well as engineering the tracks on Ad2—was "a true unplugged record," Leary says. "We had to unplug the most frequent in his parents' garage to record the vocals."



PAUL LEARY

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With the Butt-hole Surfers, Leary helped concoct some of rock's most

notorious albums on the fly. The band recorded "Louest Abortion Technician" in the house near Athens, Ga., where it was living at the time, tracking on an archaic Ampex one-inch, 15-inch-per-second, eight-track, tape tape machine.

"We were doing bizarre, stupid things—like cutting tracks in the bathroom—because we didn't know any better," Leary says. "Lots of things come out better that way, believe it or not."

Having since come up in the world, Leary and the other Butt-hole Surfers are working with producer Steve Thompson (Blues Traveler) at Bearville Studio, in Bearville, N.Y. The band's next album is due in the spring on Capitol Records and will contain everything from "punk rock to church hymns," Leary says.

Contact with more experienced producers has helped Leary refine his approach to production, though not so much from a technical or aesthetic standpoint, he says, as from a psychological one. From former Led Zepplin bassist John Paul Jones—who pro-

duced the last Butt-hole Surfers album, "Independent Worm Saloon"—Leary learned that a producer who acts as "a captain at the helm" can serve a band well by helping it to "shut off all the politics and expectations and keep the record a work of art."

Leary had a recent discussion with Epic staff producer Michael Beinhorn that provided additional philosophical insight.

"I was kind of embarrassed to be in his presence," Leary says. "I realized that I hadn't gotten to the core of what it means to produce records. [Beinhorn] asks the tough questions like 'What does a musician really want from his music?' I've never wanted to think about stuff like that, but now I see the worth in it."

According to Leary, one thing his experience has taught him about making records is that "you just never know what people are going to like. You do something you think is great and people hate it, and you work on something and think you're it's stilling, and people end up loving it. It's a mystery to me. It's like tossing bones."

## PROFE

### AUDIO TRACK

#### NEW YORK

RECENT MASTERING SESSIONS at Trutone in Hackensack, N.J., have included projects by Pizazzito Five (lead), Eddie Palmieri (RMM), and Majette (next Ramirez) . . . At Mystic Recording Studios on Staten Island, producer-engineer Steve Barkan worked on overdubs and mixes for an upcoming Gipsy Kings project for Elektra; Barkan was assisted by Phil Pagano . . . Room With A View handled mixes by Chuckie Thompson for Motown legend Diana Ross and for Arista rising star Deborah Cox, both with Tony Maserati at the board. Also at Room With A View, Natalie Merchant worked with engineer David Bianco on new versions of tracks from her platinum Elektra album "Tigerlily." Tom Lord-Alge remixed singles for Epic alternative act Echobelly and EM's Blessed Union Of Souls, and collaborated with producer Lou Giordano on a Goo Goo Dolls project.

#### LOS ANGELES

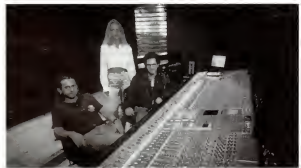
AT WEIR BROS. RECORDING Studio in North Hollywood, Steve Blomason cut Boxing Gandhis remixed their single "If You Love Me (Why Am I Dying)" with producers David Gahan and Tom Weir. Also, producer Steve Plunkett worked with Bulgarian alternative rock act Naked for a European release . . . At the Record Plant, Interscope's Shafted just finished mixing its debut album in Studio 1 on an SSL 8000G with producer Jim Wirt and engineer

David Bianco; New Gaffan set Hog completed its debut album with producer/engineer Mike Frasier; Rod Stewart and producer David Foster worked in Studio 2 with engineer Humberto Garcia and assistant Ross Hogarth; Liza Minnelli worked with producer Brooks Arthur, engineer David Tobachman, and assistant Paul Boutin in the upstairs Miramar room; and Kenny "Babyface" Edmonds worked with Whitney Houston on vocal tracks for the "Waiting to Exhale" soundtrack. Herd Gilderman engineered and Brandon Harris assisted on the session.

#### NASHVILLE

AT SOUND EMPIRE Recording Studios, Paul Jefferson mixed an Alno Sides release with producer Garth Fuchs and engineer Dave Sinko. Other activity at the studio through early October included sessions by Hank Williams Jr. for Cub, with producer Chuck Howard and engineers Bob Campbell Smith and Craig White; a Highway 101 project for Encore with producer Larry Butler and engineers Billy Sherry and Carl Meadows; and a Trixie Yearwood album for MCA with Fuchs producing and Sinko and Ken Hutton engineering. Also at the studio was engineer Brad Herdman and Brandon Harris assisted on the session.

(Continued on next page)



MG Turns Four. MG Sound, Australia's leading recording studio, celebrates its fourth anniversary with an expansion from two to three rooms and the installation of a new SSL 4064 G+ console. Shown standing is MG Sound manager Eva Maurer, seated behind the board, from left, are MG owners Martin Böhm and Steve Coos.

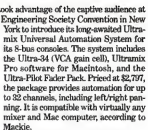
## NEW PRODUCTS & SERVICES

MACIE DESIGNS of Woodville, Wash., took advantage of the captive audience at its overlying booth at the recent Audio Engineering Society Convention in New York to introduce its long-awaited Ultramic Universal Automation System for its 8-bus consoles. The system includes the Ultra-34 (VCA gain cell, Ultramic Pro software for Macintosh, and the Ultra-Flux Flatt-Pack. Priced \$2,977, the package provides automation for up to 32 channels, including left/right panning. It is compatible with virtually any mixer and Mac computer, according to Macie.

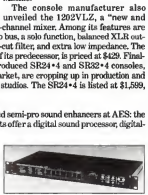
The console manufacturer also unveiled the 1202VZ, a "new and improved" version of its famous 1202 12-channel mixer. Among its features are three-band equalization, a separate stereo bus, a solo function, balanced XLR out-put, a new monitoring/cue section, a lo-cut filter, and extra low impedance. The 1202VZ, which retains all the features of its predecessor, is priced at \$429. Finally, Macie reports that its recently introduced SR24+ and SR32+ 4-console, stereo enhancement, simple equalization, filter removal, and sample-rate conversion. The IS1 features a "semi-pro" design with analog interface and digital SPDIF ports, while the IS 5022 is a rack-mountable unit with balanced and unbalanced analog connections and digital SPDIF and AES/EBU ports. Other functions of the units include single-ended noise reduction, digital compression/expansion, stereo-to-stereo quantization, in-phase digital EQ, stereo level and faders, pitch adjustment, and multitrack digital level indicators. The units are priced at \$2,400 (IS 5022) and \$1,600 (IS 5021).

TASCAM branched AES with several new products, including the 302 double auto-reverse cassette deck; the MD-M801R and MD-M801P MiniDisc units; the M2900 MKII recording console, the successor to the company's original M2000 series; the Porta 03 MiniDisc cassette multitrack recorder; the DA-PI portable DAT unit; and the professional DA-30 DAT multitrack. Also, Tascam announced that its granddaddy-in-the-making, system-level quantization, in-phase digital EQ, stereo level and faders, pitch adjustment, and multitrack digital level indicators. The units are priced at \$2,400 (IS 5022) and \$1,600 (IS 5021).

(Continued on next page)



MACIE 1202VZ



PHILIPS IS 5021

## NEW PRODUCTS AND SERVICES

(Continued from preceding page)

statement from the Montebello, California company.

**GEORGE MASSENBURG LABS** released its latest automation advance at AES: Macintosh compatibility. GML engineers announced that the first Mac front end for the GML console automation system was installed in a new API Legacy console at Music Mill in Nashville, and that they have updated that studio's Executive board with a similar system. A GML statement says the company's Mac system was beta-tested and is running at Conway Recording in

Los Angeles, the Site in Marin, Calif., and Sweetfish Music in New York.

The GML/Macintosh interface attaches any late-model Mac to a new VME Motorola 68040 processor in the GML computer via a high-speed Ethernet link, according to the GML announcement. Among the system's features are a fully graphical user front end; a speed increase for off-line editing of 200%-800% with respect to other automation systems; a command-line interface on the Mac that duplicates standard GML system instructions; increased reliability and standardization

with file operations currently handled by Macintosh; simplified Mac backup; and automatic naming of mix saves.

The Site owner Dick Mihum says, "The producers and engineers working with this new system seem as impressed with the increased speed and new features as with the graphic interface. Of all the console automation systems, GML's was always the most engineer-friendly; now it is more so."

**SONY ELECTRONICS** unveiled three new professional DAT recorders at AES: the

PCM-2800, PCM-2800, and DTC-A8.

Replacing the Sony PCM-2700A, the PCM-2800 features four heads for read-after-write confidence monitoring; four-motor, direct-drive transport; high-resolution converters with switchable Super Bit Mapping circuitry in the analog-digital signal path; balanced XLR analog inputs and outputs; and AES/EBU digital ports. Pricing for the PCM-2800 has not been announced yet.

The PCM-2800 replaces the PCM-2800. The new unit features a two-head, four-motor, direct-drive transport; high-resolution converters with SBM circuit-

ry; balanced analog connections; and AES/EBU digital ports. The PCM-2800 carries a suggested list price of \$1,700.

Sony's DTC-A8—a new version of its DTC-A7 model—is designed for the project studio operator. It features a two-head, four-motor, direct-drive transport; high-resolution converters with SBM; unbalanced, RCA, and quarter-inch analog connections; and coaxial SPDIF digital ports. An optional footswitch allows for hands-free operation. The DTC-A8 is priced at \$1,850.



**Kao Goes To School.** Leading CD manufacturer Kao Infosteels Co. of Plymouth, Mass., and Bernie College of Music in Boston have collaborated on a 300-page photo history of the 50-year-old school, captured on two photo CDs. Also, Kao has provided 5,000 CDs toward the publication of the college's library.

## AUDIO TRACK

(Continued from preceding page)

mixed her Polydor project with producers Ed Seay and Harold Shedd and engineers Todd Culross and Randy Clark. Tracy Lawrence mixed an Atlantic album with producer Flip Anderson and engineers Butch Carr and Terry Bates; and Davis Daniel mixed a Polydor project with Seay and Shedd producing and Seay, Culross, and Dean Jamison engineering.

## OTHER LOCATIONS

**P**IANIST Danny Wright recorded his 14th album at Dallas Sound Lab for Meakin D'Or; the sessions were produced by Julie Tew. . . Also in Dallas, at Planet Dallas, Interscope's Tondos and Reverend Horton Heat recorded for an MCA compilation. The sessions were produced by Ralph Ball and engineered by Peter McCabe and Rick Rooney; Planet Dallas engineers Adam Zimmerman and Amado Carrasco also worked on the projects. . . Los Angeles' Artista's Johnny Gill worked at Duplex Studio in Atlanta with producer Tony Rich, engineer Sby Boy, and assistant Alex Lowe. . . John Hampton mixed four songs in Ardent Studios B room for Aaron Tippin's upcoming RCA release; Steve Gibson produced, while Erik Fletcher assisted. Also at Ardent, Joe Hardy produced Danish blues artist Henning Starck for BMG/Arica; Skid Madsen assisted Hardy. . . Mushroom Stu-

dios in Vancouver hosted Sarah McLachlan, who recorded "I Will Remember You," her contribution to the "Brothers McMullen" soundtrack. McLachlan worked with producer Pierre Marchand, engineer Greg Reely, and assistant Pete Wonsiak.

Please send material for Audio Track to Paul Verna, Pro Audio/Technology Editor, Billboard, 1515 Broadway New York, N.Y. 10036; fax: 212-536-5355.

## FOR THE RECORD

A story in the Nov. 18 issue on Jon Palmaccio's appointment as staff engineer at Sterling Sound neglected to mention that all the New York mastering facility's engineers—including Palmaccio—use the Sonic Solutions digital editing platform. Furthermore, the story mistated the amount of time Sterling has been in business; the company was founded 27 years ago.

The Production Credits chart for the week ending Nov. 18 contained incorrect information about the mixing of George Strait's "Check You Out, No." The track was mixed by Cezba Petocz at Masterfonics on an SSL 4064 E/G with AT&T Dig Mixer

## PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (WEEK ENDING NOVEMBER 25, 1995)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	ALBUM ROCK
TITLE	EXHALE (SHOOP) Whitney Houston/ Babyface (A&A)	EXHALE (SHOOP) Whitney Houston/ Babyface (A&A)	CHECK YES OR NO George Strait/ T. Brown (MCA)	MY FRIENDS Red Hot Chili Peppers/ R. Rubin (Warner Bros.)	NAME Goo Goo Dolls/ L. Gordano (Meridian Blvd)
RECORDING STUDIO(S)	THE TRACKEN PLACE/ HIT FACTORY (L.A., New York) Brad Gildeman	THE TRACKEN PLACE/ HIT FACTORY (L.A., New York) Brad Gildeman	EMERALD (Nashville) Steve Tichock	LOUD CITY SONIC'S CLUBHOUSE (Los Angeles) David Sarty David Schiffman	BEAR TRACKS (Suffern, NY) Lou Giordano
RECORDING CONSOLE(S)	Euphonic/ SSL 4000G Plus	Euphonic/ SSL 4000G Plus	SSL 4064E/ with U4T4 Dig Mixer Core	Neve 80058	Foculrite
RECORDER(S)	Studer A820/Sony 3348	Studer A820/Sony 3348	Ottar DTR 900H	Studer A800 MKIII	Studer A820
MASTER TAPE	Ampeg 499	Ampeg 499	Ampeg 467	Ampeg 456	Ampeg 499
MIX OWN STUDIO(S)	RECORD PLANT (Los Angeles) Jon Gasta	RECORD PLANT (Los Angeles) Jon Gasta	EMERALD (Nashville) Cezba Petocz	ANCORA (Nashville) David Sarty	BEAR TRACKS (Suffern, NY) Lou Giordano
CONSOLE(S)	SSL 9000	SSL 9000	SSL 4064E/ w/AT&T Dig Mixer Core	Neve 8078	Foculrite
RECORDER(S)	Studer A820	Studer A820	Ottar DTR 900H	Studer A800 MKIII	Studer A820
MASTER TAPE	Ampeg 499	Ampeg 499	Ampeg 467	Ampeg 456	Ampeg 499
MASTERING	FUTURE DISC Eddy Schreyer	FUTURE DISC Eddy Schreyer	MASTERFONICS Glenn Meadows	PRECISION MASTERING Stephen Marcusen	STERLING SOUND Ted Jensen
CD/CASSETTE MANUFACTURER	BMG	BMG	MCA	WEA	WEA

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THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## MIDAS Touch Funds Aussie Bands Gov't Loan Program To Assist Industry

■ BY CHRISTIE ELIEZER

MELBOURNE, Australia—Independent music talent and businesses here are getting a \$370,000 boost to help them "take on the world."

The Australian government has announced funding of 500,000 Australian dollars over two years for the Music Industry Development Assistance Scheme.

The MIDAS investment loan program increases recording and video budgets and provides promotion, marketing, business skills, and training for commercial projects.

MIDAS is one of the government's first major initiatives adopted after its summit in April with the music industry. At the summit, minister for communication and the arts Michael Lee hailed "a new era in developing [Australian] talent" and hoped the scheme would "result in a decade during which Australian music will take on the world."

Extra funding will come from corporate sponsors, broadcasters, retailers, state governments, and major record companies. Dobe Newton, acting manager and prime initiator of MIDAS, says preliminary discussions with these sectors in the past 18 months have been positive.

"Everyone basically waited for the government to lead the way," says Newton. "Now it's a question of going back to them."

Newton estimates an annual \$300,000 from these sources. Large corporations, he says, are more comfortable supporting a project that is not subsidy-based and has stringent safeguards and a wide enough range of programs to fit in with their marketing.

"MIDAS comes at a crucial time for this industry," he says. "Things have gotten better since the summit, but the problems of earning incomes of musicians, which average \$8,100 a year, and the plight of recording studios

affected by slashed recording budgets and [poor] management skills have to be addressed."

The major labels' contribution is through a deal struck with the government six months ago. An earlier decision to allow parallel importation of records was overturned in return for record-company investment in new talent of \$50 million over 10 years. Details of the investment strategy are currently being finalized.

Under MIDAS, funding of up to 50% of eligible recording and video budgets is available to record labels, production companies, managers, and artists. Loans will be repaid by a small levy on each unit sold. Acts without deals will also be eligible, as long as five tracks are cut and a local producer used.

Other funding programs provide for local and international touring and global showcases; demos by musicians and professional songwriters; interna-

tional marketing through participation in overseas trade shows and promotion of products to enlarge foreign markets; development of business skills and employment of financial and marketing specialists; producing and syndication new radio programs; marketing of Aboriginal and Torres Strait product; and assistance with advanced training, skill seminars, and sessions.

Reaction to the MIDAS program from an industry traditionally suspicious of government involvement has been mixed.

"MIDAS is definitely a positive thing," observes band manager Russell White. "An act that's shown some commercial potential and has a savvy organization behind it can take the next step without cutting into its existing money. It's an alternative to funding by record companies, but one in which the musician maintains control of his

(Continued on page 17)

## BMG Pub In Historic S. Korean Royalty Deal

HONG KONG—BMG Music Publishing is the first international publisher to gain a foothold in South Korea following its landmark mechanical-royalty agreement with Kirin Music Publishing Nov. 9.



The deal is basically a licensing operation for BMG Publishing's repertoire, but it represents a major step forward for foreign publishers in that it could start the flow of mechanical royalties between local and foreign companies for the first time.

Korean law forbids foreign-invested firms from collecting these royalties from Korean companies, although the local copyright organization, KOMCA, has collected and disbursed performance and, to a tiny extent, publishing royalties among domestic labels since 1987.

Because "Korea is not nearly ready to accept the concept of paying mechanicals to foreign companies," BMG signed the one-on-one deal with Kirin rather than try to push an unwanted regional publishing framework that includes all international companies, says David Lerner, Asia-Pacific managing director for BMG Publishing.

"It's still a very sensitive cultural situation, and we're taking a first tentative yet vital step into this huge market with the eventual goal of helping create a Korean music publishing business," he adds.

Under the BMG-Kirin deal, the flow of royalties could begin as early as the first quarter of 1996, about the same time that Indonesia, the Philippines, and Thailand are scheduled to do the same.

MIKE LEVIN

## Tsunekawa Named President Of WEA Japan

■ BY STEVE McCURE

TOKYO—Warner Music International has named Mitsuo Tsunekawa president of WEA Japan. Tsunekawa, 51, joins the Warner Music Japan division after nearly 30 years with Nippon Inc.



Japan's biggest music publisher, where he was most recently GM.

"Mr. Tsunekawa is one of the most important leaders within the Japanese music publishing business," says WMJ chairman Ryuzo "Junior" Kosugi. "He has been instrumental in developing the concept of the television tie-in and is recognized as possessing one of the sharpest minds in the industry. Based on this experience, Mr. Tsunekawa has established strong connections with

nearly every major production company in Japan, and our expectations are high that he will become a magnet for attracting new and established talent to WEA Japan.

Kosugi has served as WEA Japan's

acting president since Ikuro Orita quit that post to take over as president of Polydor K.K. earlier this year. Tsunekawa's appointment takes effect Dec. 11. "I'm excited by the opportunity to work for such a vision-

ary company as Warner Music Japan and such a creative executive as Junior Kosugi," he says. "He and I share the same vision for the growth and development of the company, particularly in the area of television." (Continued on page 17)

## Exports To Be The Prime Focus Of EMI Italy's Expanded CD Facility

■ BY MARK DEZZANI

MILAN—EMI Italy has unveiled the country's largest CD plant with the expansion of its production line at the company's headquarters at Caronno Pertusella, an industrial zone on the outskirts of Milan.

EMI, which owns two other plants in Europe—at Swindon in the U.K. (see page 76) and Uden in the Netherlands—will make the plant a

major exporter, according to Roberto Citterio, managing director of EMI's Italian and Greek companies.

"The new plant will be a provider exclusively to EMI affiliates throughout Europe," he says. "The new production lines will have a maximum capacity of 80 million pieces annually, and by 1997 we pro-



ject a volume of 46 million units."

Production in the last year was 11.6 million units and is projected to grow to 24.7 million by next year. More than half of the plant's output will be destined for export by next year, compared with 38% this year and none in 1992. Employment at the plant is set to rise from 29 in March '95 to 42 by March '96.

Most of Italy's multinational affiliates (Continued on page 17)



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# International



**Retelling Down Under.** The inaugural convention of the Australian Music Retailers Assn. in Sydney recently brought together music executives from three continents for three days of showcases and discussions focused on the theme "Music Retail Towards 2000." Gathered from left, are Dennis Horvath, managing director/CEO, Sony Music Entertainment Australia, and a keynote speaker at the event, Barry Bull, chairman of AMRA; Pam Horowitz, executive VP of the U.S. National Assn. of Recording Merchandisers; and Stuart McAlister, chief executive of the HMV Group, who also gave a keynote address.

## Lieberberg Celebrates 25 Years On The Road

■ BY ELLIE WEINERT

**MUNICH**—The only thing that has been on the road longer than Marek Lieberberg is the white line between the lanes.

The Frankfurt-based promoter, who has handled the German tours of pop and rock's biggest artists, is celebrating 25 years in the business. Lieberberg began in a band in the early years of the host era before entering journalism as current affairs editor for the Associated Press; these experiences proved to be major assets when he turned to promoting concerts in the late '60s.

It was then that he began organizing some of Germany's major outdoor shows and, in 1970, founded Mama Concerts with Marcel Avram. The name of the company comprises the first syllable of each partner's first name.

Lieberberg and Avram worked together until 1986, when Avram joined with Fritz Rau; Lieberberg's new business partner is Ony Happe. Proud of the concert business has changed during the past 25 years, Lieberberg says. "The influence of technical evolution over the years plays the predominant role and has brought about the most changes and the biggest challenges."

"When I started out, nobody knew exactly what the prerequisites for the business were. We improvised quite a lot, and it was more or less learning by doing. The concert infrastructure was not as complex as it is today. Nowadays, if the technical equipment does not function, the concert doesn't either. In this respect, we can't be as spontaneous behind the scenes as the artist is in the stage."

"Unlike any other industry, our business cannot be automated, since we are dependent on manpower for setting up stages and lighting and the rest. We wish to present the maximum to the concertgoer and are constantly under time pressure."

Lieberberg feels that the human side of the business has experienced a revolution in the past 25 years. "Twenty-five years ago, personal emotions and rapport played a much greater role than today. Nowadays, things have become more impersonal."

"Personalities play a minor role as far as client acquisition is concerned; money plays the primary role. In addition, contacts have skyrocketed. That's a natural fact, and there's no way of undoing that."

In an industry in which things are constantly changing, Lieberberg has experienced the inception of the European Union. "We are lucky to be at home in Europe's largest market—and also in sight of the old Eastern Bloc countries—and we cooperate with local promoters who do their jobs well. Therefore, we are active all over Europe, as well as, for example, in Israel, where we have presented such bands as Guns N' Roses, Aerosmith, Sting, and Metallica."

As a founding member of the European Concert Promoters Assn. in 1980, Lieberberg was on the group's board for two years before becoming disillusioned. "An organization of 60 promoters is too small to play a decisive role in European politics. Hopefully, the promoters' association will grow considerably, and this will change in the future."

As for the future, Lieberberg says that he hopes for more cooperation between young entrepreneurs, agents, and managers and the more experienced veterans of his generation.

He is also eager for some of the industry's independent operators to become more vigorous. As an example, he cites the impromptu outdoor concert he put together in Frankfurt in 1996 to protest Germany's right-wing, Fascist-leaning party of the country's most popular acts, the event attracted thousands of thousands of people and was televised by 16 stations.

Another feather in Lieberberg's cap is organizing Deep Purple's first German tour in 1970. Since then, he has handled concerts for the Bee Gees, Pink Floyd, Cat Stevens, Elton John, Bon Jovi, U2, Dire Straits, Simply Red, R.E.M., Billy Joel, Guns N' Roses, Annie Lennox, Sting, Bob Geldof, Bryan Ferry, Chris Rea, Bruce Springsteen, Depeche Mode, and ZZ Top.

Germany's biggest acts have also come under his wing, from the Scorpions to Mariah Miller-Westermarck.

Also, Lieberberg is celebrating 10 years of his Rook am Ring show in the Nürnberg racing circuit, which has spun off a sister concert at the city's Olympic Stadium, the Rook im Park.

For his next 25 years, Lieberberg sees no reason to abandon his philosophy: "I have always been a top priority, and I hope that we will experience more musical innovations and impulses from artists such as Green Day, Offspring, or Alanis Morissette, for example, and I hope that we can continue to play a part in supporting such new trends."

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## Western Acts Rock The Vote In Russian Campaign

■ BY ERKIN TOUZMOHAMED

MOSCOW—Western pop and rock acts are playing an integral part in Boris Yeltsin's bid to win the Chernomyrdin election campaign. However, not all of them may be aware that they are supporting a political movement.

Russia's top-selling pop band, Na-Na, and M.C. Hammer kicked off the cultural section of Chernomyrdin's election campaign, "Russia—Our Common Home," with three sold-out shows at St. Petersburg's Oktyabrskiy Hall Nov. 12 and Moscow's Rossia Hall Nov. 13 and 14. The final show in Moscow saw 4,500 fans packed into a venue meant for 2,500. (Na-Na is the only band to sell out 13 consecutive nights in the Rossia Hall.)

The shows were the first in a series of concerts that coincides with the Russian parliamentary elections Dec. 17. Other shows in the cultural section of Chernomyrdin's campaign will feature classical music, ballet, and fashion.

Another Western star scheduled to appear is Carlos Santana. One of the top 10 acts in the U.S., he is scheduled to appear at the 4,000-

capacity Kremlin Palace Dec. 7 and 8. Glenn Hughes, formerly of Deep Purple and Black Sabbath, is due to play the 2,000-capacity DTK Gorbovna Nov. 15.

Russian acts taking part in the "Our Common Home" campaign include Andrey Makarevich, Alla Pugacheva, Mikhail Shufutinskiy (now a U.S. citizen), and Joseph Kobzon. The campaign is also due to include a television series featuring live shows from Russian acts and Western performers via satellite.

Campaign organizers say that Western performers will include Barry White, Donna Summer, Gloria Gaynor, and Stevie Wonder.

The music element of the campaign is being run by Vladimir Kiselev of concert promoter White Nights. White Nights spokesman Anton Chukayev says, "There will be no direct political propaganda during any of these shows." However, he adds that he is not certain whether all Western acts are aware they are taking part in an election campaign.

Chernomyrdin's campaign has overshadowed that of rival parties that do not have the resources required to enlist the assistance of Western acts in attracting public attention.

## MIDAS TO FUND AUSTRALIAN MUSIC

(Continued from page 15)

or her act without any interference."

Tom Kelshe, managing director of Graham Audio studios, says, "There's been so little investment in the [production] sector in the last two years—six major studios have closed down in that time, and many engineers and producers have had to find work abroad—that I applied any scheme that invests in local music to the local environment using local resources."

However, Brent Eccles, drummer for Mushroom Records and the Angels, questions the decision-making behind the loan. "The music business is about the survival of the fittest; what's to stop some dreadful band that should not be encouraged from getting funding (even though) it made a better pitch?" he asks.

Richard Moffat, A&R with indie label Verve Over There, adds, "It seems like you're trying to put a band in a certain type of act anyway. Who wants to get into debt to get airplay? Our bands like Greg Derivative and Three are too exciting for major radio, so it's not something they'd give up out of their own free will."

MIDAS is modeled on Canada's successful Foundation to Assist Canadian Artists (FACA), which has been instrumental in the early careers of k.d. lang, Céline Dion, Loreena McKennitt, and The Party. Given that FACA's grants have resulted in more than \$10 million in independent recordings generated a worldwide return of more than \$20 million, it is likely that MIDAS will generate \$50 million in the next five years.

To be operational by January, MIDAS will be administered through a newly created, not-for-profit, non-organization. Australian-style assessments made as a part of its basis by ad-

visory committees of industry producers.

The government made its announcement while unveiling the promotional program for Australian Music Day on Saturday (25). This is the sixth year of the event and will encompass 1,200 performances throughout the country, to be broadcast on the MMM and TV. The event will feature a CD of 20 unsigned acts. For the first time, Australian Music Day is being promoted internationally, through 10 embassies and consulates, an Internet site, an Aussie music TV and radio special in three continents based on a CD, "On The Edge Of The World," compiled especially for the event.

## EMI FACILITY

(Continued from page 15)

lates have been suffering from the effects of a devalued lira, which has raised import costs as much as 30% in the past 18 months. While such a rise has been subsidizing by Italian operators by absorbing some of the difference, the increase in the cost of imports has boosted the price of major new releases 9% against last year's prices to 36,000 lira (\$22.50), 4% more than the annual rate of inflation.

In addition to EMI Italy having to rely on relatively expensive imports and gaining through improved economies of scale in domestic production, European EMI's plants will also benefit from cheaper production costs for Italian imports. Although the lira is expected to recover some ground against other currencies, it is expected to remain at a competitive rate for some time.

■ BY LARRY LeBLANC

TORONTO—With three songs that have been aired more than 100,000 times on Canadian radio, Bryan Adams was the big winner at the Society of Composers, Authors, and Music Publishers of Canada's sixth annual awards festival, held last week.

Adams won SOCAN Classics Awards for "The Best Was Yet To Come," co-written with his ex-partner Jim Vallance; "Straight From The Heart," co-written with Eric Kagna; and Adams' self-penned No. 1 U.S. hit from 1985, "Heaven."

Considering that he is no longer a SOCAN member, having left the Canadian performing rights society in 1993 in the midst of a public disagreement with its former GM Jan Tetlock, about Canadian content quotas, Adams' attendance was quite a surprise. To the delight of 150 music industry professionals attending the event, the internationally renowned singer/songwriter, who also was in Toronto to promote his self-titled and self-written coffee-table book, sat through the 90-minute presentation ceremony (though he skipped the earlier dinner) and stayed to chat with numerous well-wishers and old acquaintances in the party afterward.

Winning two SOCAN Classics Awards each during the evening were Bruce Cockburn for "Wondering Where The Lions Are" and "Lovers In The Rain," and Terry Jacks for "Which Way You Go" Billy" and "Where Evil Grows."

In their third year, the SOCAN Classics Awards were presented to members of the society whose songs have become domestic standards and "borderers in time."

Other double winners for the evening were the Rankin Family's Jimmy Rankin for "North Country" and "Borders in Time" and Crash Test Kitchens' front man Brad Roberts for "Afternoons & Coffee Spoons" and "Swimming In Your Ocean," which were cited as the most performed Canadian pop songs in 1994. Additionally, BMG's Charlie Major was a double winner with awards for "Nobody Gets Too Much Love" and "The Other Side," two of the most popular Canadian country songs in 1994.

The SOCAN event, which was hosted by Duke Donlin, director of programming for MuchMusic,

## TSUNEKAWA NAMED

(Continued from page 15)

technical in terms of not only developing articles but also writing them, necessary to support those artists."

Tsunekawa's appointment came a series of moves aimed at reorganizing EMI's operations in the U.S. The staff moved of hardware maker Pioneer's stake in the former Warner-Pioneer. WEA Japan was created in 1992 to replace the original WEA A.M.K.

Warner Music divisions of W.M.K. Japanese operations.



BRYAN ADAMS

also honored the songwriters and publishers whose songs received the most radio airplay in 1994. The ceremony mostly paid tribute to Canadian composers in the pop, country, jazz, film, and television fields.

The Canadian performing right organization also honored Czechoslovakian-born arranger, composer, and conductor Milan Kymlicka, who has completed scores for such Canadian feature films as "The Rehearsal," "Wedding in White," "Habar: The Movie," and the just released "Margaret's Museum." Kymlicka, who arrived in Canada in 1968, received the William Harold Moon Award, named in honor of the pioneering director of BMI Canada from 1947-73 and presented annually to composers for putting Canada in the international spotlight.

The Jan V. Matejcek Concert Music Award went to composer R. Murray Schafer. Jane Bunnett received the SOCAN Jazz Award, and Jim Morgan, Jay Parker, and Tom Szecsenyi repeated their triumph from last year, winning the SOCAN Film and Television Award. Gary Baker and Frank Myers' composition "I Swear," recorded by John Michael Montgomery and All-4-One, was named the most performed international song in Canada in 1994.

The 10 most performed Canadian songs in 1994 were as follows: "Could It Be Your Girl," written and performed by Jann Arden.

"Hasn't Hit Me Yet," co-written by Brian Cuthbert and Greg Keeler. Performed by Blue Rodeo.

"Soul's Road," co-written by Lawrence Gowen and Annette Ducharme. Performed by Gowen.

"Jane," co-written by Steven Page and Stephen Duffy. Performed by Barenaked Ladies.

"Afternoons & Coffee Spoons" and "Swimming In Your Ocean," written by Brad Roberts. Performed by Crash Test Dummies.

"North Country" and "Borders in Time" written by Jimmy Rankin. Performed by the Rankin Family.

"Anniversary Song," written by Michael Timmins. Performed by Cowboy Junkies.

country songs in 1994 were as follows:

"Such A Lonely One," written by Russell deCarie. Performed by Francis Xavier.

"Nobody Gets Too Much Love" and "The Other Side," performed and written by Charlie Major.

"Sweet Sweet Poison," co-written by Jim Witter and Johnny Douglas. Performed by Witter.

SOCAN Classics Awards were presented to the following songwriters for songs that have aired more than 100,000 times on Canadian radio:

Bryan Adams and Jim Vallance; "The Best Was Yet To Come," performed by Adams and Laura Branigan, and "Heaven," performed by Adams.

Bryan Adams and Eric Kagna; "Straight From The Heart," performed by Adams and Bonnie Tyler.

Bruce Cockburn; "Wondering Where The Lions Are" and "Lovers In A Dangerous World," performed by Cockburn.

Dan Hill and Barry Mann; "Sometimes When We Touch," performed by Cliff Larson, Bruce Peterson, and Tammy Wynette.

Terry Jacks; "Which Way You Go" Billy" and "Where Evil Grows." Performed by the Poppo Family.

Gordon Lightfoot; "Summer Side Of Life." Performed by Lightfoot.

Eddie Schwartz and David Tyson; "All Our Tomorrows," performed by Joe Cocker, and "Special Girl," performed by America and Schwartz.

Ken Tobias; "Stay Awake," performed by the Belis, and "I Just Want To Make Music," performed by Tobias.

## MAPLE BRIEFS

ANNE MURRAY has been named host of the 25th Annual Juno Awards, which will take place March 10, 1996, in Toronto, Ontario. This year's inductees into the Juno Hall of Fame are singer David Clayton-Thomas of Blood, Sweat & Tears; former Mamas & Papas singer Dennis Diken; Stappes' front man John Kay; former Lovin' Spoonful guitarist Zal Yanovsky; and guitarist Domenico Troiano, formerly of the Mandala, the James Gang, and the Guess Who.

THE CANADA COUNCIL, in partnership with the Canadian Broadcasting Corporation and the Canadian committee for the 50th anniversary of the United Nations, has issued a 60-track, four-CD boxed set of music by Canadian performers to honor the United States. Among the Canadian folk, jazz, and classical artists featured are Leonard Cohen, Gilles Vigneault, Glenn Gould, Lennox Breau, Ian & Sylvia, Kathleen, Janice Pennington, and the Lee Fung Ming Ensemble.





# HIT OF THE WORLD CONTINUED

## EUROCHART HOT 100 11/2/95 MUSIC IN AMERICA

THIS WEEK	LAST WEEK	TITLES	ARTISTS
1	1	<b>SINGLES</b>	
1	1	GANGSTA'S PARADISE COOLO FEATURING L.V.	MC
2	2	ROMANTIC SHAGGY	VIENNA
3	3	STAYIN' ALIVE IN TRANCE	MIKE
4	4	YOU ARE NOT ALONE MICHAEL JACKSON	HIKE
5	5	HEAVEN FOR MY PEOPLE QUEEN	PHILIPINE
6	6	LUCKY LOVE ACE OF BASE	IRISHANTRONIC
7	7	WINDY ROAD THE NOTORIOUS B.I.G.	WESTMIN
8	8	THUNDER EAST 17	SINGING
9	9	WUNDERWALD GACE	PHILIPINE
10	10	SAS PAST CELINE DION	PHILIPINE
11	NEW	<b>ALBUMS</b>	
1	1	QUEEN MADE IN HEAVEN	PHILIPINE
2	2	DEF LEPPARD VALLET...GREATEST HITS 1980-1995	RECORD
3	3	BOBETTE DON'T BORE US-GET TO THE CHORUS	VIENNA
4	4	MADONNA SOMETHING TO REMEMBER	RECORD
5	5	MARIAN CAJAY DAYDREAM	COLUMBIA
6	6	GAIS (WHAT'S THE STORY) MORNING GLORY	RECORD
7	7	CELINE DION FOCUS	PHILIPINE
8	8	SMASHING PUMPKIN MELLON COLLE AND THE INFINITE SADDLES	WIRE
9	9	ACE OF BASE THE BRIDGE	IRISHANTRONIC
10	10	MICHAEL WILTON GREATEST HITS 1965-1995	COLUMBIA

## BELGIUM (Promus) 11/2/95

THIS WEEK	LAST WEEK	TITLES	ARTISTS
1	1	<b>SINGLES</b>	
1	1	LET TO ENN NACHT / LIEVENSCHEID	GAIS
2	2	MELINDA IS VAGANT / PHOENIX	RECORD
3	3	GANGSTA'S PARADISE COOLO FEATURING L.V.	MC
4	4	ROMANTIC SHAGGY	VIENNA
5	5	STAYIN' ALIVE IN TRANCE	MIKE
6	6	YOU ARE NOT ALONE MICHAEL JACKSON	HIKE
7	7	HEAVEN FOR MY PEOPLE QUEEN	PHILIPINE
8	8	WHERE THE WILD ROSES GROW	NICK CAVE & THE UNDISCOVERED COUNTRY
9	9	STAYIN' ALIVE IN TRANCE	MIKE
10	10	NOT AN ADDICT IT'S CHOICE	SONO
11	NEW	<b>ALBUMS</b>	
1	1	QUEEN MADE IN HEAVEN	PHILIPINE
2	2	QUEEN WINNER	REGEN VAN GELIEN
3	3	CELINE DION FOCUS	COLUMBIA
4	4	HELMUT FOLK DEUX CLASSIC	IRISHANTRONIC
5	5	SMASHING PUMPKIN MELLON COLLE AND THE INFINITE SADDLES	WIRE
6	6	ROBETTE DON'T BORE US-GET TO THE CHORUS	VIENNA
7	7	UNBEKANTHE HITS LIMITED CD	RECORD
8	8	ANDRIE RIJEN WENNEN MELANGE	RECORD
9	9	MADONNA SOMETHING TO REMEMBER	RECORD
10	10	SIMPPLY RED LIVE	WIRE

## DENMARK (MTV/Norwegian Marketing Research) 11/16/95

THIS WEEK	LAST WEEK	TITLES	ARTISTS
1	1	<b>SINGLES</b>	
1	1	GANGSTA'S PARADISE COOLO FEATURING L.V.	MC
2	2	ROMANTIC SHAGGY	VIENNA
3	3	STAYIN' ALIVE IN TRANCE	MIKE
4	4	TOP DOLLA TINA TERESA	GORDON
5	5	YOU ARE NOT ALONE MICHAEL JACKSON	HIKE
6	6	COUNTRY HOUSE	BLUR
7	7	HEAVEN FOR MY PEOPLE QUEEN	PHILIPINE
8	8	FANTASY	MARINA CAREY
9	9	INTERFALLS	TLC
10	10	<b>ALBUMS</b>	
1	1	QUEEN MADE IN HEAVEN	PHILIPINE
2	2	DEF LEPPARD VALLET...GREATEST HITS 1980-1995	RECORD
3	3	BOBETTE DON'T BORE US-GET TO THE CHORUS	VIENNA
4	4	HEMINGWAY STAIN	GREATEST AND STILL GOING STRONG
5	5	CYRESSA HALL	CYRESSA HALL III (EMPLEMS OF BOMT)
6	6	THE FAMILY	FROM THE HUMP
7	7	MICHAEL JACKSON	WHEN LOVE TAKES OVER
8	8	THE FUTURE	THE FUTURE
9	9	STINKY MUSTERS	VERDENS PANGST
10	10	THE WALKER	THE WALKER
11	11	CELINE DION	FOCUS
12	12	SIMPPLY RED LIVE	WIRE

## PORTUGAL (Portugal/IFFI) 11/14/95

THIS WEEK	LAST WEEK	TITLES	ARTISTS
1	1	<b>SINGLES</b>	
1	1	QUEEN MADE IN HEAVEN	PHILIPINE
2	2	BOBETTE DON'T BORE US-GET TO THE CHORUS	VIENNA
3	3	ANGELUS VOICES	ARMENIA
4	4	CELINE DION FOCUS	COLUMBIA
5	5	DEF LEPPARD VALLET...GREATEST HITS 1980-1995	RECORD
6	6	SMASHING PUMPKIN MELLON COLLE AND THE INFINITE SADDLES	WIRE
7	7	ELTON JOHN	LOVE SONIC
8	8	DEF LEPPARD VALLET...GREATEST HITS 1980-1995	RECORD
9	9	SIMPPLY RED LIVE	WIRE

## IRELAND (IFFI Ireland) 11/2/95

THIS WEEK	LAST WEEK	TITLES	ARTISTS
1	1	<b>SINGLES</b>	
1	1	GANGSTA'S PARADISE COOLO FEAT L.V.	MC
2	2	WUNDERWALD GACE	PHILIPINE
3	3	THUNDER EAST 17	SINGING
4	4	TO LIVE FOR YOU (AND THAT'S THE TRUTH) MARY	ELLEN
5	5	MISSING EVERYTHING BUT THE... BRANCO NEGRO	WIKEN
6	6	WHEN LOVE TAKES... DEF LEPPARD	RECORD
7	7	AN ANGEL KELLY	FM
8	8	ROMANTIC SHAGGY	VIENNA
9	9	HEAVEN FOR MY PEOPLE QUEEN	PHILIPINE
10	10	<b>ALBUMS</b>	
1	1	GAIS (WHAT'S THE STORY) MORNING GLORY	RECORD
2	2	DEF LEPPARD VALLET...GREATEST HITS 1980-1995	RECORD
3	3	QUEEN MADE IN HEAVEN	PHILIPINE
4	4	SMASHING PUMPKIN MELLON COLLE AND THE INFINITE SADDLES	WIRE
5	5	PASSAGES	ORIGINAL SOUNDTRACKS
6	6	WINDY ROAD	THE NOTORIOUS B.I.G.
7	7	LEAF WELCOME TO THE... VIRGIL	RECORD
8	8	BEHIND KALEN	IT'S ALWAYS BEEN THERE
9	9	VARIOUS ARTISTS	HIT DANCE MANIA '95
10	10	VARIOUS ARTISTS	THE NO. 1 MOVIES

## AUSTRIA (Austrian/IFFI/Austria Top 30) 11/18/95

THIS WEEK	LAST WEEK	TITLES	ARTISTS
1	1	<b>SINGLES</b>	
1	1	KNOCKIN' DOUBLE VISION	SONO
2	2	GANGSTA'S PARADISE COOLO FEATURING L.V.	MC
3	3	ROMANTIC SHAGGY	VIENNA
4	4	YOU ARE NOT ALONE MICHAEL JACKSON	HIKE
5	5	HEAVEN FOR MY PEOPLE QUEEN	PHILIPINE
6	6	STAYIN' ALIVE IN TRANCE	MIKE
7	7	FREEDOM	SONO
8	8	ALICE WHO (THE T & E) GOMPHE	SONO
9	9	WILEY USE A ROLLY BOY	ROTHIC
10	10	RITMO RAPIDO	SONO
11	NEW	<b>ALBUMS</b>	
1	1	QUEEN MADE IN HEAVEN	PHILIPINE
2	2	SMASHING PUMPKIN MELLON COLLE VOL. 2	THE
3	3	SIMPPLY RED LIVE	WIRE
4	4	BOBETTE DON'T BORE US-GET TO THE CHORUS	VIENNA
5	5	HERBERT GRONEMAYER	LIVE
6	6	STY ZIT	SONO
7	7	WILHELM 1492...THE CONQUEST OF PARADISE	SONO
8	8	HERBERT GRONEMAYER	UNPLUGGED
9	9	MARIAN CAJAY	DAYDREAM
10	10	ACE OF BASE	THE BRIDGE

## NORWAY (Norwegian/Garding Norway) 11/16/95

THIS WEEK	LAST WEEK	TITLES	ARTISTS
1	1	<b>SINGLES</b>	
1	1	GANGSTA'S PARADISE COOLO FEAT L.V.	MC
2	2	WUNDERWALD GACE	PHILIPINE
3	3	OLD JAMES WALKER	WALKER
4	4	DEF YAKMAHIST	CECILIA VERNERSTEN
5	5	METROPOLIS	SONO
6	6	WATERFALLS	TLC
7	7	WHERE THE WILD ROSES GROW	NICK CAVE & THE UNDISCOVERED COUNTRY
8	8	STAYIN' ALIVE IN TRANCE	MIKE
9	9	A GIRL LIKE YOU	CYRUS COLLINS
10	10	COUNTRY HOUSE	BLUR
11	11	<b>ALBUMS</b>	
1	1	QUEEN MADE IN HEAVEN	PHILIPINE
2	2	MORNING HARBOR	SIMPPLY RED
3	3	BOBETTE DON'T BORE US-GET TO THE CHORUS	VIENNA
4	4	QUEEN MADE IN HEAVEN	PHILIPINE
5	5	SHAGGY DAGGARD	DEF EMATI / DE POL
6	6	VIVA CON DOOR	ROCKE
7	7	SEGMENT	METROPOLIS
8	8	THE FUTURE	THE FUTURE
9	9	DE LILLOS	SENT OS TROUS
10	10	AGE	ALEXANDERSEN

## HONG KONG (IFFI Hong Kong) 11/2/95

THIS WEEK	LAST WEEK	TITLES	ARTISTS
1	1	<b>ALBUMS</b>	
1	1	PRISCILLA CHAN	IF YOU'RE NOT ALONE
2	2	THE OTHER MEMBERS OF THE GROUP ARE CRISTINA BAELEZ (guitar), RICARDO COSTA (guitar), and MARIO COSTA (percussion).	
3	3	SAMMI CHEUNG	THE RIGHT TIME - IS-BEST
4	4	VARIOUS ARTISTS	TOUCHING WOMEN'S HEARTS VOL. 2
5	5	MARUMLA TUA	ONE THOUSAND AND ONE NIGHTS
6	6	JACKY CHEUNG	TOUCHING
7	7	JACKY CHEUNG	TOUCHING
8	8	DANIEL CHAN	JOYCE VAO
9	9	PAUL CHAN	JOYCE VAO
10	10	EMIL CHAU	LIVE

# MUSIC PULSE

## THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**RUSSIA:** The current revival of interest in jazz in the territories of the former U.S.S.R. (Billboard, Aug. 26) has not only promoted new names but has brought fresh exposure to established acts, including such jazz vocalists as Izor Butman and Nikolai Levinovsky (both residents in the U.S.) and Leonid Tchikhiz (Germany). One performer enjoying renewed acclaim is Mikhail Alperin, the pianist, composer, and bandleader who recently performed at the Novy Jazz Club and the Mary Conservatory Hall in St. Petersburg. By incorporating aspects of Jewish, Ukrainian, and Moldovan musical folklore into his compositions, Alperin was the first Russian musician to introduce world music to jazz. He rose to prominence in the '60s and has released 10 albums on Melody, both as a solo artist and with his longtime Russian colleague, the French horn player Arkadii Shlikker. Since 1965, Alperin has been a resident of Norway, where he is professor of jazz improvisation at the Oslo Conservatory and a highly valued participant at local jazz events. **YADIM TURCHENKO**

**TIBET:** The international spotlight has fallen on Tibet, thanks to the big all-territories push that Warner Music is giving to "Sister Drum," the debut album by Canton-born singer Dadawa and Shanghai composer He Xuntian (Hone & Abrad, Billboard, Nov. 11). But claims that the album is a representation of Tibetan music are contentious. Blending Western synthesizer tones with Chinese traditional music, "Sister Drum" is aimed squarely at the market that has snatched up such artists as Enya, Enigma, and Ademaus. Tibetan culture has been vigorously suppressed since the Chinese invaded Tibet in 1949, and many authentic Tibetan artists have been forced to work in exile in India. In spite of such difficulties, recordings of secular and religious music are available. The group Gangsong Doghran and the female singer Da Dronen are two who have made some of the best abroad, singing traditional music and at times showing an adventurous approach to orchestration. More conventional sacred music has been recorded by the Gyurme Monks and the Drepung Loseling Monks on such releases as "Festival Of Tibet" and "Buddhist Music And Prayers" (both distributed by the Tibetan Institute of Performing Arts). Distribution for small labels is often difficult, but further details are available from the Tibet Foundation in New York (212-213 5010) and London (71-404 2889). **LOUISE GRAY**

**U.K.:** One of the first signings to Almo Sounds, Herb Alpert and Jerry Moss' new company, is the London-based jungle music collective Rampage. A perennial attraction at the annual Notting Hill Carnival, Rampage is one of the country's leading sound system operators, playing all types of popular dance music. But as an act going out on its own Rampage label via Almo Sounds, its musical direction is strictly jungle, as demonstrated on its debut album, "Priority One," due Monday (27). The most immediate and overtly commercial track is the new single "The Monkees," which uses a sample from the Monkees' TV show theme. **KWAKI**

**IRELAND:** To celebrate the 25th anniversary of Horslips, one of the country's most influential rock bands, Ode Records of Belfast is promoting the act's entire back catalog via a November/December retail campaign in both Northern Ireland and the Republic. Horslips was one of the originators of Celtic rock, releasing 12 albums, from their 1972 debut "Happy To Meet... Sorry To Part," which launched the band's Ode label, to a recording of the last concert album released in 1984, "The Book Of Invasions." Horslips' music was a fusion of old Irish tunes in a rock setting. In concert, the band recalled ancient Irish myths and legends with theatrical flair, introducing traditional Irish material to a young audience and influencing such artists as U2 and Clannad. "Drive The Cold Winter Away," a folk collection released in 1976, was an "important" album long before the term became fashionable. "Alliance" (1977) and "The Men Of The Built America" (1979) both explored the theme of Irish emigration to America. "The Book Of Invasions—A Celtic Symphony" (1977), which is generally regarded as the group's best work, was inspired by a 12th-century chronicle about pre-Christian Ireland and was the band's only album to reach the top 40 in the U.K. Although Horslips enjoyed great popularity in Ireland and frequently toured in Europe and America, the band was ahead of its time. And while its music was released at various times on Atlantic, RCA, DJM, Mercury, and Polydor, mainstream success always proved elusive. **KEN STEWART**

**PORTUGAL:** Connoisseurs of good music have welcomed with open arms "Danças No Tempo" on Sony Music Portugal, the first album by Frei Faço D'Ei Rei. An acoustic band from Oporto, Frei Faço D'Ei Rei is a more eclectic group than the traditional, popular, and fado songs. Featuring the beautiful contralto voice of Carla Lopes, who writes the songs with bass player José Martins, the album was produced by top Portuguese musician Quêz who plays keyboards on the album. The other members of the group are Cristina Baeleaz (guitar), Ricardo Costa (guitar), and Mario Costa (percussion). While in some respects the band is following in the footsteps of Madredeus, Portugal's top act, Frei Faço D'Ei Rei is a more eclectic group in concert, when the audience invariably joins in with the singing and dancing. The best tracks on the album are "Rabelo," "Dança Dos Jograis" (Jester Dances), "Perrii Meu Amor No Mar" (I Lost My Lover At Sea), and "Zaragosa," which is sung in Spanish. Frei Faço D'Ei Rei recorded its first song in 1984, a much-praised version of José Afonso's standard "Que Amor Vão Me Enganar" (Love Doesn't Fool Me), which was one of the standout tracks on "Filhos Da Madrugada/Sing José Afonso" (BMG Arcaia Portugal), a tribute to Afonso's outstanding career. **FERNANDO TENENTE**



## BRAZIL'S RETAIL SECTOR FACES CHANGING ECONOMIC CLIMATE

(Continued from page 1)

In São Paulo shopping malls, the major record companies seem unconcerned about depending on just a few retailers.

Retailers' woes increased earlier this year, when the Brazilian government tightened its economic policies in order to cap inflation.

### DISCOTECA

# 2001

Until July 1994, the country averaged 80% inflation monthly. Consumers, used to the trend, made all their purchases on credit. (In Brazil, checks are more popular than cash and credit cards.) Retailers also operated on credit, with 30-60 days to pay for product.

With the end of inflation, however, consumers seemed to lose a measure of their real purchasing power, because they began to bounce checks, and the retailers, besides suffering from the clients' debt, lost the 30- to 60-day margin that inflation had given them.

As a result, two large Brazilian music retailers were forced to seek Chapter 11-type protection from creditors (see story, page 62).

According to Fines, the major record companies added to the pressure on retailers. "The majors are very inflexible with terms," he says, "and don't help the retailers to grow."

Gabriela Mazza, from the Discoteca 2001 chain, which operates 12 stores in

Brasília, says that the major record companies have tacked other charges onto their prices, such as interest on credit transactions and shipment costs.

However, Mauro Scalabrín, sales director at BMG, counters that the interest cost is nothing new and had been hidden in prices during inflationary times.

"People had no idea what they were paying for," says Scalabrín. "The difference now is that the retailers know what they're buying."

Some record companies acknowledge the hard times that small retailers are encountering. "It's true that the margins for the retailers are tight," says Francisco Gomes, sales manager at Warner-Continental. The major record companies sell releases to music retailers for a wholesale price of about \$12; the titles



usually sell to consumers for about \$21. "It may look like a great profit, but with shipment, interest, and skyrocketing taxes, the business gets hard," says Gomes. Sources also note that large department store and supermarket chains can sometimes sell releases for \$12 at retail, due to their volume discounts from the major labels.

Despite the pressure, Brazil's record

industry trade association, ABPD, expects revenues to reach \$700 million



in 1996, a 25% increase over the previous year.

The market's growth in 1994 put Brazil in the position of seventh among global music markets, according to IFPI (Billboard, April 29). Last year also saw the opening of the nation's first megastore, Planet Music.

With its listening stations, TV sets, modern displays, and great stock of CDs, Planet Music gave consumers something they'd never seen before.

"We're changing the consumers' mentality," says Carlos Branco, owner of Planet Music. "People used to think that to find their favorite CD, they had to go to Tower Records in New York."

Besides the megastore, Planet Music operates a franchise of 67 smaller Planet Music mail stores throughout the country.

The Planet Music megastore is located in São Paulo, a city that is responsible for 80% of national record sales. São Paulo has 17 million inhabitants who account for 10% of the country's population and 20% of the country's gross

domestic product.

"The market has already changed, and the proof is that Planet Music is investing \$60,000 in advertising just for Christmas sales," says Branco.

According to Branco, the megastore sells 30,000 CDs per month but expects to sell 100,000 per month in November and December.

Another company planning to invest in a megastore is the recently formed BJ, a merger between the 100-store Conitt and the São Paulo-based chain 6 de Ouros. BJ operates 123 new Musicstore outlets nationwide.

"The stores without a good stock, lots of displays to show the product, and space for the consumer to move around won't survive," says Tavares, who is a former



owner of 6 de Ouros and is now a partner in BJ.

Tavares notes that retailers also need to broaden their product range beyond music. "Record stores have always sold

[accessories], but now, besides blank tapes, there are videocassettes, videotapes, and multimedia."

But some retailers opt for low prices to attract customers. The São Paulo-based CD & CIA, which operates as a retailer and wholesaler, sells about 30,000 CDs each month. "We don't have a sophisticated store; we sell a lot because we sell really very cheap," says partner Jesus Roberto Ramirez, who worked at BMG for 16 years before opening the store in October 1994.

### RACKJOBBERS COME TO BRAZIL

The arrival of international rackjobber Handelman this year was preceded by Alliance's entry to the market in 1993.

Handelman's entry is directly tied to Wal-Mart, which wanted a major CD supplier for the store it opened Nov. 20 in São André and Obas, suburbs of São Paulo.

Wal-Mart asked Handelman to be its CD supplier, and the company rushed to open a branch here. In just four months, Handelman found an office, hired personnel, built a warehouse for more than 40,000 CDs, and bought the product.

Alliance began operating in Brazil in 1993, when it purchased the distributor Discasmic. In late 1994, Alliance bought two big wholesalers, Canta Brasil and Brasilson. Last year, Alliance's revenues were \$18 million; this year they are projected to grow to \$60 million.

Peter Kaufman, executive VP of Alliance Entertainment Corp. U.S., says that the one-stop has brought "a new concept of wholesale" to Brazil.

While parallel imports have been a significant issue in Europe, they have not

(Continued on page 37)



GABRIELA M. DE BARROS

DENISE GODINHO

BRAZIL 1996

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THE BILLBOARD SPOTLIGHT



ILLUSTRATION BY DAVID DIAZ

# BRAZIL

## Credited With The Region's Largest Market, Brazilian Music Industry Is Optimistic About The Future

BY JOHN LANNERT

In a year that witnessed a steep downturn for most of the recording industry in Latin America, Brazil has risen from inflationary ashes to become the largest record market in the region.

"And it won't be a surprise if, next year, Brazil becomes the sixth-largest market in the world," declares Manoel Camero, president of Brazil's recording trade association, Associação Brasileira dos Produtores de Discos (ABPD).

Brazil's rapid return to regional prominence has taken place despite the Brazilian government's decision to impose tight-money policies in February. Credit suddenly became prohibitively expensive, thus compelling two large sellers of Brazilian music—the venerable department store chain Macia's and wholesaler/retailer Colombo e Colombo—to apply for a *concordata*, a Chapter 11-type protection from creditors.

That the Brazilian record industry has not only withstood, but also prospered, under yet another instant economic adjustment by the national government suggests that the domestic record business is in better shape than ever.

### IMPRESSIVE NUMBERS

Camero credits the revenue generated by the Brazilian record industry in 1995 to reach \$700 million—a whopping 25% increase over 1994. He adds that his revenue projection is based on anticipated sales of more than 70 million units and says 85% of the sales will come from CDs, with the balance being generated by the fast-disappearing vinyl (8%) and cassettes (7%).

The average price for a CD in a record store is \$20 to \$25; in a department store, it's \$14 or \$15. The average price for a cassette is about half that in both types of outlets.

Further, album sales by domestic acts compared to international artists have grown from 60% to 65%. Romantic samba and dance are the best-selling genres, says Camero, although some labels have been making commercial headway with rap, reggae and hip-hop.

Like last year, PolyGram and Sony were battling for the lead in market share as of September. And like last year, Sony's strong slate of fourth-quarter releases was expected to propel

the label into first place by year's end.

While acknowledging that the domestic record business had been hampered for six months by credit-related bad debt, Camero affirms, "The labels are collecting now, so [the market] is normal again. What happened is that most stores were not prepared when the government tightened credit. But I'm glad to see that our industry is very healthy. People may not be buying other things, but they still buy records."

Still, most label executives, such as Luis Oscar Niemeyer, MD BMG Brazil, fret that delinquent debt remains uncomfortably high. "Nowadays, we are being very selective as to whom we will sell," says Niemeyer. But he points out that, despite the unweary credit environment, he expects the domestic market to keep growing.

After several years of sub-par performances caused primarily by unrelenting inflation, the near-moribund Brazilian record industry finally came to life last year, after the government introduced its anti-inflation program called the Real Plan. Almost overnight, the monthly inflation rate plummeted from 50% to 5%, and, suddenly, Brazilian consumers had real

**Romantic samba and dance are the best-selling genres, although some labels have been making commercial headway with rap, reggae and hip-hop.**

purchasing power. Brazil's record industry boomed. Ironically, the skyrocketing domestic consumption resulting from the Real Plan prompted Brazil's finance minister, Pedro Malan, to put on the brakes.

Camero opines that the underlying stability of Brazil's economy will allow the record business to continue to expand in 1996, albeit at a slower pace, say around 3%.

The lone blemish on an rosy scenario painted by Camero is piracy, particularly involving cassettes. While he offers no specifics as to what the Brazilian record industry would do to combat counterfeiters, Camero assures with avuncular firmness that the labels are pushing to identify and prosecute the most serious offenders.

With their eyes and ears faithfully cast toward the government's economic initiatives, Brazil's record executives are equally sanguine as Camero.

### BRIGHT FUTURE

Apart from piracy and bad debt, most label heads are expressing optimistic views about the industry. Many point to the entrance of U.S. wholesaler Alliance Entertainment and the state-side rack-jockey Handelman Co. as an important step in the development of Brazil's wholesaling and retailing infrastructure, which is often described by industry insiders as inefficient and unprofessional. Almost all label brass eagerly await the arrival of international retailers to further upgrade the Brazilian market.

"If someone is selling hamburgers and McDonalds comes along, that person will have to adapt to the business practices of McDonalds in order to stay competitive," says Sony CM/president Roberto Augusto. "The same thing will happen when Tower, HMV or Virgin comes to Brazil. The Brazilian retailers will have to adapt to remain competitive."

Perhaps there is a final element of the current success enjoyed in the Brazilian record industry: unity among the labels themselves. Recently, the labels banded together to end *juju*, or payola, to radio stations. The record companies are planning an anti-piracy strategy, as well.

Augusto adds that the financial executives of all of the labels meet on a weekly basis to monitor the fiscal state of the record industry and of the retailers. "The main goal of these meetings," says Augusto, "is that we don't want to lose the market."

Such proactive dialogue among the labels will go a long way toward preserving that objective. ■

## Las Opinions

Brazilian Execs Sound Off On Music And The Economy

BY ENOR PAIANO AND JOHN LANNERT

Though many retailers in Brazil are still in arrears to the domestic record labels due to the government's credit-tightening measures, nearly all record executives in Brazil was optimistic about the future of the Brazilian record market.

And as the market slowly drops interest rates, the labels are betting the market starts heating up just in time for the usually hectic holiday season.

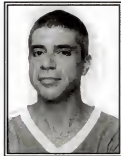
Apart from the majors, there are several indies who have thrived through specialization, such as Paradox (dance) and Velas (MPB), while other indies benefited from major-label distribution.

The following are capsule profiles of Brazil's most important major and indie labels (listed alphabetically), as well as commentary by executives from these companies regarding the Brazilian record industry.

### BMG

Label MD Luis Oscar Niemeyer foresees a 15% to 20% increase in the Brazilian market in 1995, with continued growth in 1996. Though concerned about past-due payments from retailers, he's hopeful the situation will improve, since the Brazilian government loosened interest rates in September.

Nonetheless, Niemeyer cautions, "We have to be careful. Everything looks good, but we don't want to sell more than the client can afford. We also need to pay attention to the government, because things can change very quickly."



Lulu Santos

BMG's best-selling acts in 1995 have been romantic samba act Sô Pra Contrair and veteran pay-rocker Lulu Santos. BMG has just released a new album by Sô Pra Contrair ("O Samba Não Tem Fronteira") and one from another big-selling, romantic samba act, Grupo Raça ("Pura Emoção"), plus the label's annual Carnaval-themed, multi-artist compendium entitled "Samba De Enredo/Escolas De Samba."

Other prominent acts signed to BMG are superstar Gal Costa, Chico Buarque, veteran vocalists Fabio Jr. and Joana, Bahian act Chibele Co. from Banana, rock group Engenheiros Do Hawaii and irreverent humorist Falcão. As in the rest of Latin America, Los Del Rio's "Macarena" has become a big hit in Brazil.

### CID

This veteran indie label located in Rio de Janeiro has more  
*Continued on page 36*

# THANK YOU

MUCHAS GRACIAS

MUITO OBRIGADO

BRUCE DICKINSON \* THE CULT \* ROXETTE \* BRYAN FERRY  
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 SNAKEPIT \* CYPRESS HILL \* BLACK UHURU \* PHIL COLLINS \* LOS  
 PERICOS \* SIMPLE MINDS \* PHILIPS MONSTERS OF ROCK  
 OZZY OSBOURNE \* ALICE COOPER \* FAITH NO MORE  
 MEGADETH \* PARADISE LOST \* THERAPY? \* CLAWFINGER  
 VIPER \* BARRY WHITE \* VERNALISI \* RAMPON \* STEVE VAI  
 BON JOVI \* PETER FRAMPTON \* LUIS MIGUEL \* SAGA \* RITE OF  
 STRINGS \* AL DI MEOLA \* STANLEY CLARKE \* JEAN LUC PONTY  
 INNER CIRCLE \* M PEOPLE \* JAMES REYNE & AUSTRALIAN  
 CRAWL \* BRUCE DICKINSON \* THE CULT \* ROXETTE \* BRYAN  
 FERRY \* PANTERA \* BEASTIE BOYS \* BODY COUNT \* SIOUXSIE &  
 THE BANSHEES \* DANZIG \* HARLEM GLOBETROTTERS  
 SLASH'S SNAKEPIT \* CYPRESS HILL \* BLACK UHURU \* PHIL  
 COLLINS \* LOS PERICOS \* SIMPLE MINDS \* PHILIPS MONSTERS  
 OF ROCK \* OZZY OSBOURNE \* ALICE COOPER \* FAITH NO MORE  
 MEGADETH \* PARADISE LOST \* THERAPY? \* CLAWFINGER  
 VIPER \* BARRY WHITE \* VERNALISI \* RAMPON \* STEVE VAI  
 BON JOVI \* PETER FRAMPTON \* LUIS MIGUEL \* SAGA \* RITE OF  
 STRINGS \* AL DI MEOLA \* STANLEY CLARKE \* JEAN LUC PONTY  
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# BRAZIL

## The Concert Market 101: The History And Evolution Of A Hotly Competitive Industry

BY ENOR PAIANO

The concert market is relatively new in Brazil. Until the 1950s, it was customary for artists to perform in clubs and tony society affairs merely for free food or (more commonly) drinks.

The professionalism of Brazil's concert scene emerged in the '60s with the arrival of Marcos Lázaro. A native Argentine on tour in Brazil with a circus, Lázaro switched to Brazilian concert market. By 1967, he was managing top Brazilian stars Elis Regina and Roberto Carlos, among others.

Lázaro introduced formal, written contracts and advance payments, a practice considered impolite at the time. Previously, concert promoters, particularly in small towns, would disappear with the cash once the show had finished. Thus, the advance payment improved the concert business in the back country, creating a strong market for national acts.

### ROCKIN' RIO

The market for international artists first exploded in the mid-'80s, about the time the military regime gave way to representative government. The multi-artist Rock in Rio I festival in 1985 and its 1991 successor, Rock in Rio II, underscored the notion that international artists could realize prosperity as concert attractions in Brazil.

In 1985, Dueto Promoções produced its inaugural Free Jazz Festival. In the ensuing 10 years, Free Jazz brought in a stellar array of global notables, including Miles Davis, James Brown, Wynton Marsalis and Stevie Wonder.

Sylvia Gardenberg, who, along with her sister Monique, manages Dueto, credits Rock in Rio for putting Brazil on the global concert map. "Rock in Rio proved to the world that Brazil was a viable market," says Sylvia, noting that Dueto began an operation, it "had to pay 90% in advance for the artists. Now we don't pay more than 10%."

In 1987, the giant cigarette company Souza Cruz, whose Free brand was one of the Free Jazz sponsors, became a sponsor for another new festival, Hollywood Rock. Mills & Niemeier promoted the successful festival until 1992, when major shareholder El Luis Oscar Niemeier left the company to become MD of BMG Brazil. The remaining M&N partners founded a new concert promotion outfit called Promoter, which has since produced Hollywood Rock.

"We wanted to introduce another standard for rock concerts, in terms of organization, sound, lighting and security," says Promoter director Francisco Dourado, who, like claims that Promoter initiated electronic ticketing in Brazil.

Dodi Cirena, president of DC-Set, and Phil Rodriguez, president of Water Brother Productions, are veteran promoters who have witnessed and participated in the development of the Brazilian concert scene over the past 15 years. Both observe that the Brazilian concert market is more active than ever.

### THE COMPETITION

Recalls Cirena, "Ten years ago, an international concert was something so important that it monopolized the whole life of a city; nowadays there are concerts all the time. And in a big city like São Paulo or Rio, there are at least two international concerts a week. It's not big news anymore—and the competition is going to get worse."

"Sometimes I have to compete with myself," says Rodriguez, who points out that he promoted 80 international concerts in 1994. This year he brought to Brazil another standout slate of acts, including Brian Ferry, Beastie Boys, Pantera, Roxette,



Promoter Dodi Cirena



Promoter Manoel Poladian



Gilberto Gil

Slash, Black Uhuru, M People, Cypress Hill and Bon Jovi, plus non-music shows like the Harlem Globetrotters.

"When there were just a few concerts, it was a party for everybody, but it wasn't professional," says Rodriguez, adding that "doing concerts is like being a pilot—the more hours of flight the better."

If so, then Cirena and Rodriguez have become two of the better navigators of Brazil's concert terrain. Cirena's DC-Set, which started in Porto Alegre, has evolved into three companies: DC-Set Empreendimentos, which operates many businesses, including 78 Pizza Hut franchises; DC-Set Agência, a talent agency for many artists (Simone, João Bosco, Emilio Santiago), as well as a management company that handles superstar Roberto Carlos; and DC-Set Produções, which is responsible for national and international events, led by Michael Jackson's 1993 concerts, recent tours by Liza Minnelli and Donna Summer, and the Walt Disney World On Ice tour.

Rodriguez, a Cuban-American returned in Rio who now is located in Miami, began promoting concerts in Latin America 18 years ago. He signed numerous international acts to the Rock in Rio shows and currently is the largest promoter of

international talent in Brazil.

### WORLD-CLASS CONCERTS

"The biggest change in this market," says Rodriguez, "has been the sophistication of the domestic concert industry. Those companies involved in sound, lighting, security and stage design improved their know-how and equipment very fast and today are among the best in the world." Rodriguez notes, for example, that the Monsters Of Rock festival was staged by Brazilian companies.

International events like Monsters Of Rock showcase the splashy, big-city side of the concert market in Brazil. But the market's largest business, says Tom Gomes, publisher of the entertainment guide *Slow Business*, is still in rural locales, usually at agricultural and livestock fairs and festivals.

Gomes estimates Brazil's domestic concert market to be worth \$500 million, with 30% of the revenue derived from town fairs. Judging from his daily conversations with agents and promoters, Gomes calculates that there are 40 "name" artists in Brazil who command at least \$40,000 per concert.

Still, Brazil's overall concert market—domestic and international—is difficult to determine because almost every show benefits from some sort of sponsor that rarely reveals its financial support. Though a sponsor's financial muscle is obviously beneficial to the success of a concert, many promoters wish that sponsors would take a long-term view of the concert industry.

"The sponsors come and go with the economy's ups and downs," says Dueto's Sylvia Gardenberg.

"From my perspective," says Water Brothers' Rodriguez, "it means the big sponsors want to sponsor one or two mega-events, instead of getting involved with a small series similar to an U.S. program like the Budweiser Music Series or the Miller Music Series."

According to longtime promoter Manoel Poladian, a difference must be realized between concerts featuring sponsors and concerts promoted by sponsors. "When a big company does a festival, it's not interested in selling tickets—it wants to sell cigarettes, soft drinks, beer, whatever," declares Poladian. "If there is also, no problem, because it's a marketing [expense] anyway."

A pioneer in sponsorship deals, Poladian started linking multinational companies with concerts in the '70s, at a time when many firms still considered music events (especially those aimed at a young audience) politically and financially dangerous.

In recent years, Poladian has brought David Bowie, Sting and the Amnesty International Tour to Brazil. Further, Poladian has announced he will promote four Rolling Stones concerts slated to take place in April 1996.

### PROMPTS AND COSTS

One indicator that plainly shows Brazil's concert industry to be healthy is ticket prices: They have tripled in the past two years, going from about \$8 to a current average of \$25.

But with ticket prices moving northward, so, too, are the costs of promoting shows. Artists' fees have soared. Roberto Carlos goes for \$200,000, up from \$160,000 just a few months ago. Even a mid-sized rock group like Ultra e Rigor raised its concert fee to \$12,000 from \$8,000—even though the band has not recorded in the '90s. Its biggest hit, "A Gente Somos Intêl," was released in 1985.

Other expenses are skyrocketing as well, such as sound,

*Continued on page 62*

# SOUNDS OF BRAZIL



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# BRAZIL

## Brazilian Pop Music: Hard To Define, But Easy To Sell

BY ENOR PALANCO

The recent surge in the Brazilian market has given new life to a genre the casual Brazilian music fan can recognize, but perhaps cannot define: MPB. An acronym for "Música Popular Brasileira" (Brazilian Popular Music), MPB could be loosely described as pop music adorned with Brazilian rhythmic, harmonic and melodic elements.

And popular MPB artists of the '70s and '80s, unable to secure recording contracts in the past several years, are being rediscovered by a new generation of music enthusiasts. Further, such MPB stalwarts as Marina Monte, Cartão Veloso and Djavan have become big album sellers playing to large crowds who once again are hearing their music on the radio.

Monte, who appeals to a younger demographic, seems to be the lightning rod of MPB's resurgence. Her 1994 EMI album, "Rosa E Carvão (Rose And Charcoal)," has gone double-platinum, selling more than 500,000 units.

Moreover, Monte won four awards at MTV Brazil's inaugural Video Music Awards Brazil, held Aug. 31. MTV already had recognized the resurgence of MPB earlier this year when the channel debuted "Território Nacional," a weekly program featuring interviews and videos of MPB acts.

Other MPB artists scoring impressive sales figures are PolyGram's Veloso, whose 1994 Spanish-language album, "Fina Estampa," sold 250,000 units; Sony star Djavan, who rang up 200,000 copies of his 1994 record, "Novena"; Gal Costa, whose 1995 album, "Mina D'Água Do Meu Canto" (BMG), has surpassed 150,000 units sold; and Adriana Calcanhotto, whose 1994 release, "A Fabrica Do Poema" (Sony), reached 110,000 units.

MPB has even found a concert home, as well. In August, a new 1,500-seat concert hall called Tom Brasil, named in honor of famed Brazilian composer Antônio Carlos "Tom" Jobim, premiered in São Paulo under the direction of Fernando Faro, an acclaimed producer of TV music programs.

### ATTRACTING THE YOUTH

Faro notes that MPB's renaissance has come across as a fresh new sound for Brazil's youthful aficionados. "Since this music had been out of the market, the [young fans] are now discovering something they didn't know about," says Faro, adding that many 15-to-25-year-old concertgoers are attending the shows of Tom Brasil.

MPB first appeared in the '60s via a pantheon of emerging stars, including Veloso, Costa, Chico Buarque de Holanda, Milton Nascimento, Gilberto Gil, Edu Lobo and Maria Bethânia. These budding luminaries blended sophisticated harmonies with lyrics laced with political overtones. Over the years, however, as more artists identified themselves as MPB acts, the genre's defining characteristics became hard to identify.

While MPB currently enjoys re-established popularity, the origin of the genre's comeback seems to fit have taken root back in 1992, with the creation of a record label called Velas. The upstart label was formed by noted MPB composers Ivan Lins and Victor Martins, who established the imprint after failing to land recording deals for their artist clients. Eschewing the music tag MPB for the more encompassing term "Brazilian music," Martins recalls how difficult it was to interest multinational record companies in his acts. "The majors thought Brazilian music wasn't worth the investment," he says.

Velas succeeded in reintroducing long-forgotten composers, such as Guinga and Edu Lobo. Among the best-selling records released by Velas is a posthumous album by Elis Regina titled "Elis Ao Vivo," which sold 100,000 units, and two albums by Ivan Lins, which sold 60,000 units each. Velas' catalog has grown to 140 titles.

Several other small labels have followed Velas' lead, such as Rio de Janeiro-based Dulas, owned by composer Ronaldo Bastos, and São Paulo-based Dabuio, founded by attorney/composer José Carlos Costa Neto.

Concurrent with the launch of the MPB Indies was the return of MPB to Brazilian radio. In 1993, the São Paulo station became the first in the midst of changing its programming and commissioned the ad agency McCann-Erickson to research the musical preference of the station's listeners.

MPB turned out to be the overwhelming genre of choice, and soon Musical became the "100% MPB Station." The station soared 10 notches to become No. 11 overall and No. 2 with adults.

"We tried to make the programming as traditional as possible," says Maurício Barreira. Nevertheless, Musical rotates some artists not usually considered MPB, including Marina Lima, Lulu Santos and Lobão.

"Even if they're pop/rock artists," says Barreira, "if our public likes them, we include them in our playlist—but not too much; we don't want to lose the personality of the station."

### DEFYING DEFINITION

What, then, is MPB? Answers from Brazil's Faro: "There's no such thing as pure, roots-based Brazilian music. Since the beginning, Brazilian music has been mixed with fox-trot, schottische, rumba and tango, so there's no point in having a narrow definition." Indeed, Faro describes Tom Brasil merely as "a house for Brazilian music and the Brazilian musician."

The return of MPB coincides with the increasing popularity of domestic music in Brazil. The difference with MPB is that the music is not necessarily as market-friendly as other genres. The nebulous musical idiom fulfills more artistic objectives rather than immediate commercial goals. Maybe the new-found notice garnered by an old-school genre could be called a victory of quality over quantity. ■

### LAS OPINIONS

Continued from page 32

than 500 titles in its catalog. In the '80s, the company focused on budget-line compilations of international and samba artists. Now the company is investing in more-sophisticated projects, like the three-CD set of remastered recordings of opera diva Maria Callas and new recordings of guitar luminary Baden Powell. Says company VP Harry Zuckerman, "We're already established as a mid-size, mid-price company, so now we're trying other markets."

### EMI

Jo Goverts, president of EMI Brazil, reckons the current debt morass with domestic retailers will depend on the upcoming holiday season.

"If the year-end sales are at least as good as last year, then I think the problem will be over," says Goverts, "because the retailers will be able to reduce stock and have some liquidity to pay us."

In any case, retailing in Brazil "is going to change with the entrance of foreign retailers. We just need that first one to open here, and the rest will come," says Goverts, who thinks the entry of new retailers will computerize and better monitor the Brazilian market. "Then we will have a better idea of what we are selling and where."

Goverts is excited about the recent signing of Maria Bethânia, whose debut is due out next June or July. EMI's top sellers in 1995 have been veteran rock trio Paralamas and two romantic samba acts, Negritude Jr. and Art Popular. A current hot act is wacky rock act Manonnas Assunissas, with its eponymous label box.

Also just released is product by Fernanda Abreu ("Da Lata"), Marina Lima ("Abrigo"), Renato Russo ("Renato Russo"), Moraes Moreira ("Acústico") and the recently signed Lobão ("Nostalgia Da Modernidade").

### EXCELENTE

Carlos Eduardo Miranda, a former journalist and manager of speed-metal act Sepultura, recently founded Excelente, along with three members of Warner rock group Titãs. Miranda previously demonstrated that there was a market for alternative rock when he headed up Bangüê Records. That label put out an eponymous album in 1994 by rock band Raimundos, which sold 180,000 copies. Raimundos now is signed to WEA Music Brazil.

Bangüê eventually folded after Warner declined to renew a one-year distribution pact. Based in São Paulo, Excelente, which is distributed by PolyGram, is slated to release forthcoming product by rap act Cambio Negro, veteran blues group Blues Etílicos, Bahian metal act Mundo Livre and teen rock acts Little Quack and Graferosa.

### INDIE RECORDS

This new imprint founded by industry veterans Alan Otis Barrington Powsley, Iker Gadelha and Osvaldo Pires is concentrating on reggae and a street samba called *pagode*. In October, the Rio de Janeiro-based company, which is distributed by DDF, released the eponymous album by *pagode* duo Beira & Rola. Other records put out by the label in November include titles from *rio pagode* act Sintonia Total, upstart reggae act Bantus and famed reggae band Tiro De Jato.

Three projects highlight the first half of next year: The January release "Café Reggae Serie" is a multi-artist package containing material from Jamaica's small reggae imprints, and a March festival called "DJ MIX DJ" will introduce a 10-volume

Continued on page 50



Edu Lobo



Guinga



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**AN OPEN LETTER FROM THE CHAIRMAN OF EMI MUSIC PUBLISHING  
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*EMI Music Publishing*

*Martin N. Bandier*  
*Chairman and Chief Executive Officer*

*1290 Avenue of the Americas, New York, New York 10104*

A grave and dangerous situation continues to exist in Brazil. We need the support of all artists, managers, record company executives, authors, composers and music publishers – NOW.

The collection and distribution of public performance income in Brazil has historically been unjust and unreasonable – now it has reached the point of seriously violating human rights.

Jose Antonio Perdomo, the President of The Brazilian Composers Association (UBC) and the Managing Director of EMI Music Publishing Brazil, is in danger because he has successfully fought for fair, just and legal performance rights collections since 1989.

Nevertheless, a Parliamentary Commission, set up earlier this year, ostensibly to detect irregularities in the collection system, has sought to change its focus, attacking not only the credibility and honesty of Mr. Perdomo, but also that of the entire music publishing industry. Indeed, a number of current and former congressmen in the Brazilian Parliament who are owners of radio and television companies are either members of or prominent supporters of the Commission. These are the very companies and individuals that stand to benefit from the non-payment of performing rights.

Jose Antonio Perdomo has been harassed, threatened, and even shot.

We call upon all other interested parties to support our position and urge the Brazilian Government to direct the Commission to concentrate its attention on its original agenda – the protection of authors' and publishers' rights and the equitable collection and distribution of performing rights from radio and television in Brazil.

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# BRAZIL

### LAS OPINIONS

*Continued from page 36*

collection of rap/dance music from DJ Internacional Multimed. In April, indie plans to start dropping product by U.S. acid-azt label Instinct Records.

### NATASHA

Established in 1993 by longtime industry players Connie Lopes and Felipe Llerena, this Rio label distributes Walt Disney Records in Brazil. The soundtrack to the Disney megahit "The Lion King" with singing stars Danieha Mercury and Jon Secada duetting in Portuguese, has passed the 100,000 sales mark.

Apart from its Disney activities, Natasha is concentrating on four areas: children's music (Natasha is releasing a musical version of Brazil's most famous children's play, "Pluft, O Fantasminha" featuring four tracks recorded by Brazilian icons Caetano Veloso, Djavan, Chico Buarque and Milton Nascimento); dance music (the label is seeking sophisticated and underground artists); alternative rock (releasing product by international rock acts Morphine, Belly, Pavement and Throwing Muses); and soundtracks

and domestic acts (having already put out albums from Brazilian singers Dadielle and Taciana Barros, as well as the soundtrack to the Brazilian film "O Quatrilho," composed and performed by Veloso).

Llerena asserts that the Brazilian industry's main problem lies with "retailers who were used to playing inflation and now don't know what to do." Natasha currently owns a back catalog of 64 titles and is distributed by BMG.

### PARADOXX

Founded three years ago by industry veteran Silvio Arnaldo Calligaris as a vehicle to develop the then-exploding dance market, this São Paulo-based imprint has released more than 150 titles, most of which are compilations.

"Ironically, what made us successful was a combination of two prejudices," says Calligaris. "First, the majors already knew about the dance boom, but they hesitated because dance music does not create a back catalog, nor does it establish artists. Second, radio did not want to play national dance music, believing the public didn't want it."

But Paradox and radio network Jovem Pan teamed to produce the label's biggest smash—a compilation entitled "Big Hits Jovem Pan," which sold more than 250,000 units.

Anchored by a nationwide network of sales representatives and distributors, Paradox also partnered other compilation sets with radio stations and television channels.

When other labels jumped into the dance fray, Paradox began to broaden its activities. The company now represents British blues and jazz label Charly Records and U.S. rock imprint Epitaph Records.

### POLYGRAM

Among spending the past two years mining PolyGram's *multio* deep catalog to good effect, label president Marcos Maynard has turned his attention toward breaking and marketing acts currently signed to the roster.

Among Maynard's priorities is classy chanteuse Simone, who was inked in September. Her label premiere, titled "25



Morphine



Jorge Ben Jr.



Timbalada

de Dezembro (December 25)"—coincidentally, Simone's holiday—boosts a duet with Milton Nascimento and features several Christmas songs. Interestingly, Maynard says Brazilian artists seldom record Christmas tunes.

Singer-songwriter legend Caetano Veloso also is set to release a live album, "Fins Estampa II." Also out are albums by *sertanejo* act Chitarrinho & Xetorô, hot samba-reggae act Netinho and standout Bahian roots band Timbalada.

While generally upbeat about the Brazilian market, Maynard contends that if the government relaxes credit "somewhat, without causing inflation, then next year could be similar to this year, but with smaller growth."

Maynard figures the Brazilian market could enlarge even more with additional sales outlets. "There are 1,000 points of sale for records in Brazil and 8,000 points of sale for videos," he says. "This market would grow like crazy if there were more places to buy the product."

### ROCK IT RECORDS

In 1992, Dado Villa-Lobos, guitarist for popular rock act Legião Urbana, launched this indie label from a Rio de Janeiro record store by the same name. Focusing primarily on alternative pop and rock acts from Brazil, Rock It released product as an indie until last year, when Villa-Lobos formed a partnership with Virgin Brasil. Details of the accord were not revealed, but Virgin assumed the distribution responsibilities for Rock It. The label's latest release is "Mundo Passional" by a pop act called the Ses Beatas.

### SONY

One of the most important developments at Sony in the past year, as well as GM-president Roberto Augusto, was the division in 1994 of Sony into two labels: Columbia and Epic/Chaos. Augusto comments that he made the move to provide more personalized attention to the promotion and marketing of the smaller rosters of the upstart labels.

"This division of labels has helped Sony's growth, because the A&R director is more effective working with fewer people," says Augusto, who prizes Columbia A&R director Miguel Flogoski and Epic/Chaos A&R director Jorge Davidson. Augusto also singles out marketing director Luis André Calambro for his efforts.

Unlike other labels that have experienced success with romantic samba, Sony has hit pay dirt with reggae artists Skank and Cidiane Negra, along with rap act Gabriel O Pensador.

Sony also has released a powerhouse batch of albums for the holiday season. Among the artists who have released records are Roberto Carlos (his annual eponymous album), recent singer Jorge Ben Jr. ("Homosapiens"), Martinho Da Vila ("Tá Delícia, Tá Gostoso"), Julio Iglesias ("Julio Iglesias"), Angelica ("Angelica"), Asu De Agua ("A Lenda"), Ara Ketu ("Ara Ketu De"), João Bosco ("Da Licença Meu Senhor") and João Marcelllo ("João Marcelllo Bóscelli & Cia").

In addition, Sony has shipped the latest album by Angela Maria, titled "Duets," which features the '50s balladeer diva teaming with a nonpareil cast of vocal partners, including Gilberto Carlos, Caetano Veloso, Gal Costa, Maria Bethânia, Milton Nascimento, Djavan, Chico Buarque, Ney Matogrosso, Fagner, Alcione, Emilio Santiago and Nana Caymmi.

Augusto says that Sony is introducing the CD-ROM format to Brazil for the first time, along with the CD Plus.

### TINNITUS

Distributed by PolyGram, this boutique indie headquartered in São Paulo releases product revered by critics but shunned by consumers. In the four years since its creation, the label has

*Continued on page 62*



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ALAN PARSONS PROJECT  
OJAYAN  
LULO SANTOS  
JÓ SOARES  
PETER D'AMPTON  
VILLAGE PEOPLE



# BRAZIL

## LAS OPINIONS

Continued from page 60

put out 16 albums of startling variety, from heavy metal to ambient music sporting 60 minutes of sounds of the sea.

"What I look for is international music with an unmistakable Brazilian accent," says label owner/producer Pena Schmidt, who notes that his label's product has not sold well because "there are very few outlets for the kind of music I produce."

## VELAS

Formed in 1992 by esteemed composers Victor Martins and Ivan Lins, Velas has accumulated 120 titles and has spun out two new imprints: Crescente, dedicated to *srtanja* and romantic pop music, and Primal, which focuses on heavy metal and rock.

Velas is distributed by Alliance Entertainment in the U.S., has opened an office in New York and is pursuing licensing deals for product from the U.S. and Japan. Velas currently distributes Cuban label Egrem and Cogumelo, the Belo Horizonte imprint that first released Sepultura and continues to produce heavy metal from the Brazilian state Minas Gerais.

The label's biggest-selling records to date are a 1977 live album by Elis Regina (100,000 units sold) and two records by Lins that sold about 60,000 copies apiece. The label's other strong seller is actor-singer-composer Almir Sater.

## WARNER

A close third in market share behind PolyGram and Sony as of September, Warner bisected into WEA Music Brasil and Continental earlier this year. Warner MID Beato Boaventura says the split was made to better market Warner's domestic artists. Warner now acts as a corporate parent.

Boaventura credits the success of the two labels to their managing directors, Sergio Alfonso (WEA Music Brasil) and Joao Rossini (Continental).

Like several of his counterparts, Boaventura voices concern about the domestic industry's overdue debt, but adds, "We look forward to '96 with confidence, because the economy is stable."

Meanwhile, however, Boaventura admits that caution is the key word for the short term. "You have to impose limitations on credit and to ensure



Titas

that nobody goes beyond what they can afford," he says. Among WEA Brasil's big-name artists who have put out product in the past few weeks are Titãs, Raimundos and Gilberto Gil. In October, Continental dropped the latest album by *sertanja* superstars Leandro & Leonardo. Odlum was slated to release a live album on Continental in November.

Moreover, Boaventura cites upstart *sertanja* act Joao Paulo & Daniel as a promising duo that has sold 250,000 units of its latest album.

While noting that romantic samba is the dominant genre in Brazil these days, Boaventura predicts that the market will trend back toward a rock and pop sound. ■

## THE CONCERT MARKET

Continued from page 24

lighting and security fees. "Worst of all are the media costs," says Poladian, noting that one 30-second prime-time spot on Globo, shown only in São Paulo, costs \$12,000. "Some time ago, concert promoters had special prices on TV," says Poladian. "Now, not only do we have to pay full price, but sometimes when there's a sponsor, the network wants to double the rate."

To avoid high media expense, some promoters have employed other means to promote their shows: The Rio promo firm Agit, promoter of Australian Connection—a series of 30 concerts featuring lesser-known Australian acts like Hoodoo Gurus, James Reyne and Spy X Spy—recently began using mainly street posters and word-of-mouth, primarily among the surfers, to promote its concerts. One of the shows drew 10,500 concertgoers to Rio's Metropolitan Theatre.

"Since those bands' fees were relatively cheap, we could make a profit, even with high production costs," says Agit partner Vasco Barbosa.

The Metropolitan itself has begun to buy and promote a varied assortment of artists, among them Luciano Pavarotti, Diana Ross, Caetano Veloso and Gilberto Gil. "We soon realized that it would be difficult to have a top [concert schedule] by only renting the venue, so we began to create some events and to buy concerts, assuming the risk," says Gabriela Monteiro de Barros, director of Metropolitan, which is owned by veteran nightclub impresario Ricardo Amaral.

Another concert hall producing its own events is São Paulo's Tom Brasil, a 1,500-seat facility that opened in August with a concert by bossa nova pioneer João Gilberto. Other artists who have performed there are Veloso, Milton Nascimento, Paulinho da Viola and Ivan Lins.

The heated concert activity in Brazil may attract even more newcomers to the scene. But heavy competition, increasing costs and a limited number of sponsors ensures that only the strong will survive.

"The important thing about the Brazilian concert scene nowadays," comments Poladian, "is that it's mature and serious. But it also has its limits." ■

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# Media Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

## It's War For CD-ROM Shelf Space Some Suppliers Try Alternative Selling Options

BY MARILYN A. GILLEN

LOS ANGELES—It's called the shelf-space squeeze or "bottleneck problem," and it's certainly not unique to computer software: Too much product, too few slots at retail.

But with thousands of CD-ROM titles released this year, and an average of only 200-300 carried in any one of the major computer software retail outlets, the pinch on computer software suppliers is especially acute now. Factor in another telling statistic—of the 3,500 mainstream consumer CD-ROM titles released in 1994, only 6% turned a profit, according to industry analysts at SIMBA Information—and the picture is increasingly gloomy.

"It's a bloodbath out there because of this braising competition for shelf space," says Josh Bernoff, a senior analyst at Cambridge, Mass.-based Forrester Research, which follows the new media business. "With thousands and thousands of titles competing for a coveted 200-300 slots at CompUSA, you are going to have a lot more losers than winners, and it's only going to get worse before a shake-out comes and it finally gets better."

The lingering death of the floppy disc—still holding on in the face of an inevitable and rapid shift to CD-based software—is also adding to the squeeze, say analysts, who note that savvy retailers are not about to abandon the floppy disc market until it is truly fully up.

Aggressive and sometimes painful price-cutting (Microsoft just plumped 20%-45% off of its most popular consumer CD-ROM titles) is one way that manufacturers are competing for prime in-store real estate.

The lower prices are meant to speed turnover. Many titles have 90 days or less to prove their worth to the computer store retailer. "Otherwise, it's, 'Next,'" says Dan Lavin, a senior industry analyst at San Jose,



Software publisher Maxis Mosaic has worked its "Rock Gaming" CD-ROM through such alternative outlets as sporting goods stores and gyms.

Calif.-based Dataquest. "That doesn't leave a lot of time for a smaller publisher to build an audience for his product."

Says Patty Stonestier, senior VP of Microsoft's consumer division, "Our own research tells us that overall software growth could be even greater if software prices were designed to hit the levels of those for books and movies." Preaunch tests of the lower Microsoft prices found some retailers tripling the number of titles they sold, she adds.

A greater emphasis on eye-grabbing point-of-purchase materials and in-store support and a greater responsiveness to retailer concerns are other weapons in suppliers' arsenals in the escalating shelf-space war. One kids title supplier will customize its CD-ROM packaging to "whatever works best for the retailer's particular setup," according to a company executive, while a number of publishers are supplying key accounts with in-store support staff this holiday season—to demonstrate titles and answer customer questions—on their own dime.

But even as they wage this particularly fierce shelf-war, a growing number of suppliers are quietly inching away from the computer store battlefield—or at least putting a small number of their titles into distribution baskets other than computer specialists, such as Egghead.

"Traditional retail is, and will certainly remain for the foreseeable future, our primary distribution vehicle," says Bob Cifelli, VP of sales for software publisher Books That Work, which is blazing a CD-ROM sales trail for its how-to discs in home improvement chains. "But it's not our only one anymore. Given the current climate, it can't be."

"The software business today is a lot like the movie business, in that you make some money in domestic box office, but 60% of your revenues come from overseas rights, cable rights, video sales, television, etc.," says Ed Bernstein. He is former director of Broderbund's product development and current president of Saussillo, Calif.-based start-up Palladium Interactive, which includes education channel sales among its distribution vehicles.

"For us, half our revenues are going to come from traditional domestic retail over time, but the rest is going to come from new and developing channels that we are beginning to try open," Bernstein says.

### MICRO-DISTRIBUTION

Two of the new channels are music chains and bookstores, which along with mass merchants and other "alternative" distribution channels are predicted by Forrester Research to "take over" the consumer CD-ROM market from computer specialists by 1998.

The channels score high marks on potential from suppliers, but lower grades on current real-world use.

"Right now, the volumes that they are [Continued on page 70]

## 4th Quarter Boosts Audiobook Business

BY TRUDI MILLER ROSENBLUM

NEW YORK—Bathed by a bonanza of high-profile titles and increasing awareness of audiobooks, audio publishers and retailers are enjoying a strong fourth quarter.

According to the Audio Publishers Assn., net sales for September alone were up 22% over September 1994, despite a high level of returns; gross sales for the month were up almost 26%. Individual publishers beat out the trend: Harper Audio reports that the period of July through September was up 31% in revenues over the same period last year, and the Publishing Mills reports that the month of October 1995

strong," she says. "But we're seeing growth in across the board in all areas. I think awareness has a lot to do with it. After 10 years, we're really building the audiobook business to the point



### BIBLIOTECH

showed a 68% increase in gross sales over October 1994.

At Warner Audio Video Entertainment (formerly Time Warner AudioBooks), net sales from July through October were up 14% over last year. At Double Audio, year-to-date sales are up 50%.

Part of the reason is an exceptionally strong slide of releases. The summer and fall 1995 list is a veritable "who's who" of best-selling authors: Michael Crichton, Ken Follet, Anne Rice, Sue Grafton, Rosamunde Pilcher, Tom Clancy, Mary Higgins Clark, Amy Tan, Larry McMurtry, and Patricia Cornwell. Colin Powell's "My American Journey" (Random House) is a tremendous success, as is Nicholas Evans' debut novel, "The Horse Whisperer" (BDD).

"So far, it's been our strongest season ever," says Pat Johnson, VP/publisher at Random House Audio, whose best sellers include the "Jurassic Park" sequel "The Lost World" by Crichton, "A Place Called Freedom" by Follet, and "I, Is For Ladies" by Grafton, in addition to Powell. The cornucopia of big titles "is certainly a major part of it—we've never had a list quite this

where there are more and more people listening, more word-of-mouth, more retail space."

"We're basically getting the benefit of more and more people selling higher quality titles," says Seth Gerber, VP/publisher of Simon & Schuster Audio, currently enjoying best sellers with Cornwell's "From Potter's Field," Clark's "Silent Night," McMurtry's "Dead Man's Walk," Winston Groom's "Gump & Co.," and Doris Kearns Goodwin's "No Ordinary Time." "It's almost becoming a boring story: The business continues to grow, both in terms of number of titles and, more [Continued on next page]

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## Retail Rings Up For Counter Aid '95

■ BY DOUGLAS REECE

LOS ANGELES—Retail is once again teaming with the music industry's AIDS charity LIFEBeat to help raise money for those with HIV/AIDS.

Counter Aid '95, which runs Friday (1-Dec.), is LIFEBeat's largest fundraiser. The event's organizers request store customers to round up their purchases to the nearest dollar, with the difference going to LIFEBeat. Retailers will also offer point-of-purchase donations with tear-off bar-coded \$1 details.

Tim Rosta, executive director of LIFEBeat, says the goal is to sign on 1,500 stores, each of which could raise \$500, resulting in \$750,000 for the organization. At press time, 1,200 stores across the country have signed on for Counter Aid.

Retail outlets already set to work with LIFEBeat on the fund-raiser

Other promotional tie-ins include an MTV-sponsored trip to New York for the cashier who raises the most money, as well as four regional prizes for store employees who raise the most money in their territories. Prizes for the best LIFEBeat cashier will also be awarded to individuals.

The event gets better every year, and the reason is that retailers and cashiers are becoming more familiar with it," says Rosta. "We really have to rely on them

to be our fund-raisers that week, because the event is only as good as the people behind the counter."

Hundreds of volunteers, including several company teams, will supplement the effort by appearing at stores and soliciting donations from customers. Sue Vovsi, GM at the J&R Music World in New York, has been involved with LIFEBeat for four years, and during that time, the store has had such artists as Meat Loaf and Debbie Gibson participating as well.

"This event is really nice for employees, because they get excited about being involved in a charity around the holidays and having artists in-store," says Vovsi. "We're proud to be a part of Counter Aid, and we're looking forward to it growing each year."

## FOURTH QUARTER BOOSTS AUDIOBOOK BUSINESS

(Continued from preceding page)

importantly, in units per title, because more consumers are coming to the party." Just released and selling strongly are Simon & Schuster's "Charles Kuralt's America: The Most 'Ordinary Time' by Mario Cuomo.

"The business continues to grow from year to year at a strong pace," says Jenny Frost, VP/publisher at B&B Audio, whose current best-seller include Pat Conroy's "Beach Music," Picher's "Coming Home," and "Cupolephof" by Paul Reiser of TV's "Mad About You." "It doesn't grow from year to year as much as it did three years ago, but for a maturing business it's an impressive rate. There are also sociological indicators: the number of audiobooks, cartoons, and references to audiobooks in popular culture is increasing."

While all agree on the strength of the fourth quarter, executives are divided on the year's sales prior to that. Some, like Dove, Harper, and Simon & Schuster, report consistently high sales. "We're up 10% from last year, and a lot of it is due to new businesses getting into audio—Cameo Music, audio rental programs in video stores, and more and more truck stops," says Carolyn Willis, assistant

director of marketing at Harper Audio. Advance orders for "A Call To Character," a collection of poems and fables emphasizing moral values, are running most to high as those for the hardware vendor, adding marketing manager Hugo Jellett. Harper is also preparing to release "The X-Files: Ground Zero," read by one of the show's stars, Gillian Anderson.

"The whole market is getting better for all the major players," says Dove president Michael Viner. "Our overall optimism for the year is about 10% ahead of last year, and this will be our best fourth quarter yet." In addition to big titles like "Memories Of Madeline" (which has sold more than 10,000 copies on audio) and Amy Tan's "The Hundred Secret Senses," Viner says, "we're having a lot of good sales from the backlist—everything from Dave Barry to 'The Hitchhiker's Guide To The Galaxy.'"

Warner Audio Video Entertainment VP of operations Judy McGuinn notes that B&B's company's 1995 success occurred despite the fact that last year WAVE added a lot of Power Rangers releases, which it didn't do this year. "We're seeing a lot of very healthy sales of adult audiobooks, particularly Dean Koontz's 'Strange Highways' collection and 'Batman Forever.'"

But smaller publishers are also doing very well. At B&B Audio, president Beth Baxter says, "I've already surpassed my goal for 1995, and there's still two months to go. It's definitely better than last year and last year was great." B&B's big fall title is "Frank Sinatra: An American Legend," written and read by Nancy Sinatra. B&B is also to release "Victor Starr's 'k.d. lang: All You Get Is Me.'"

Likewise, Brilliance Audio editorial VP Ellen Hutton says, "We've been going very well. I've heard that audio in general is slow, but Brilliance is doing well with Leonard Nimoy's autobiography 'I Am Spock' and has just signed a deal to produce Brent Spiner's autobiography, 'Knee Deep In Paradise,' read by Butler. The company has just launched a children's horror line, 'Dark Tales.'"

But for others, the year was mixed until the fourth quarter. The APA reports that for the first quarter,

(Continued on next page)

## newsline...

**HARVEY ENTERTAINMENT**, producer of films and merchandiser and licensee of such cartoon characters as Casper the Friendly Ghost, says

it plans to develop a new core business: producing direct-to-video family movies featuring its licensed characters. The first live-action feature-length film will be the sequel to "Richie Rich." Harvey has not disclosed the video distributor for the title. Besides Casper and Rich, Harvey's characters include Baby Huey and Little Rascal. Harvey's headquarters is in California-based company reports a net profit of \$214,000 on sales of \$1.87 million in the third quarter, compared with a profit of \$457,000 on sales of \$2.03 million in the same period a year ago.

**LIVE ENTERTAINMENT** reports that third-quarter sales rose 18.4% to \$40 million because of stronger video rental releases compared to last year. The biggest title of the quarter was "StarGate." The company says that the net loss narrowed to \$1.59 million from \$6.62 million a year ago. In other news, LIVE Film & MediaWorks signed a first-look movie distribution deal with SCENT Film.

**ALL AMERICAN COMMUNICATIONS**, the producer and syndicator of TV's "Baywatch" and owner of Scotti Bros. Records, plans a 4.5 million-share public offering of stock in December at an estimated \$12 a share. The company is selling 4 million shares and investor Interpique Group of Cox is selling 500,000 shares. The company will use the proceeds to fund revolving debt and make acquisitions. In the third quarter, net profit rose from \$1.1 million to \$5.6 million, while sales grew from \$38.1 million to \$85.1 million. All American says its record label "generated sales gains... as a result of an active roster of new artist releases." Scotti Bros. scored gold with an album and single by rapper Skee-Loo.

**HALLMARK HOME ENTERTAINMENT** has acquired the U.S. video distribution rights to five films from Arrow Video. The company has an option for all of Arrow's foreign-language films on video for two years. The first video release, under Evergreen Entertainment, is expected in February.

**RHINO RECORDS** plans to release what it calls the first soundtrack album for a CD-ROM interactive game, "Fox Hunt," published by Capcom Entertainment. The 32-track CD, which will be released Jan. 23, contains material by such acts as Violent Femmes, the Butthole Surfers, and Dick Dale & His Del-Tones, among others.

**TRIMARK HOLDINGS**, parent of Vidmark Entertainment home video company, reports a net profit of \$2,000 on revenues of \$16 million for the third quarter, compared with a profit of \$454,000 on revenues of \$22.1 million during the same period a year ago. Sales and profits declined because of lower domestic home video revenues, the company says. The company also notes higher expenses associated with Trimark Interactive, which shipped more than 120,000 units of CD-ROM game "The Hive" in the quarter.

**RECOTN**, the consumer electronics supplier to retail, says that global expansion helped fuel increases in sales and profits in the third quarter. Net profit rose to \$4.1 million on sales of \$55.7 million, compared with a profit of \$3.65 million on sales of \$46.1 million last year. The company has been developing a line of multimedia accessories.

**BARNES & NOBLE** reports that same-store sales for superstores, many of which sell music, increased 9.8% in the third quarter. Relocated stores were included in the same-store total. During the quarter, the company opened 35 superstores for an overall 322 and two mall stores for a total of 371. The company says that superstores now account for 70% of revenues, which were \$432 million in the quarter, up from \$359 million a year ago. Barnes & Noble reports that net loss edged up to \$3.5 million from \$3.3 million last year.

**CINERGI PICTURES ENTERTAINMENT**, a movie producer, says revenues more than doubled in the third quarter to \$51.5 million because of such strong releases as "Die Hard With a Vengeance" and "Judge Dredd" in international markets. But because "Dredd" and "The Scarlet Letter" did not perform well in domestic markets, the company took a big write-off and reports a net loss of \$9 million.



include HMV Tower, Virgin Megastores, Blockbuster, J&R Music World, Speer's, Borders, and Hard Rock Cafe/West Coast, as well as a multitude of independent record stores nationwide.

The event features special in-store performances by performers and celebrities on Saturday (2). Among those slated to perform are the reggae acts in New York record stores are Faith Evans, members of Dinosaurs Jr and Sponge, Kathy Mattea, Naomi Campbell, and Coolio. Los Angeles retail will have appearances by Tracy Lords, McHale NdegeOko, and "Weird Al" Yankovic. Artists will also be on hand at stores in Miami and Atlanta.

"This is the kind of thing we have found artists love to do," says Rosta. "There's no pressure to perform, and they get to talk with their fans. It's a lot of fun for them."

## EXECUTIVE TURNTABLE

**HOME VIDEO:** LIVE Home Video appoints Tim McCreary Southeast regional sales manager in Lexington, Ky., and Marie Di Perna Northeast regional sales manager in Tarrytown, N.Y. He was Southeast regional sales manager for Academy Entertainment. She handled sales and marketing for Troana Team Video.

Lelah Willoughby was named president of New England chapter of the Video Software Dealers Assn. She was a board member.

**ENTER-ACTIVE:** Henry A. Kaplan is appointed president/COO of Philips Media Software in Los Angeles. He was founder and chairman of Hi Tech Entertainment.

John A. Verme is promoted to VP of sales, advanced media, for WEA Media Services in Burbank, Calif. He was executive director of CD-ROM sales for WEA Manufacturing.



**RELATED FILMS:** Barnes & Noble Inc. in New York promotes Thomas A. Tolworthy to president of Barnes & Noble Superstores and Kristine Terrill to president of B. Dalton Book Stores. They were, respectively, president and West Coast regional director of B. Dalton Bookstore.

Information for the Merchants & Marketing Executive Turntable should be sent to Terri Horro, Billboard, 1515 Broadway Ave. New York, N.Y. 10036. Photographs are welcome.

## FOURTH QUARTER BOOSTS AUDIOBOOK BUSINESS

(Continued from preceding page)

audiobook net sales were up 25%, but net sales in the second quarter dropped. One reason cited by publishers was high returns, partly attributed to a reorganization at Waldenbooks, which moved its company headquarters, closed 100 stores, and refocused its audio sections, clearing out nonperforming bestsellers. As a result, net sales for the first half of the year were flat, despite the strong first quarter. By the third quarter, year-to-date net sales were up about 5%, and "the trend going into the last part of the year is very strong," says APA president George Hodgkins, citing the numerous hot releases and the drastic

increase in September sales. "I have a feeling that by the end of the year, net sales for the year overall will end up being higher. It's been a weird year."

Retailers also had mixed results. At Barnes & Noble, audiobook sales were "definitely higher" this year, says public relations manager Lina Ruckler. Heller's Audiobooks in New York had a 10% increase in sales this year at its downtown store. The Earful of Books chain in Texas saw a 10% increase in rentals, but sales were flat, and BookTronics in Houston also had flat sales prior to the fourth quarter, when sales picked up. Boston Audiobooks sur-

vived its customers and found that competition with direct-mail audiobook clubs has had a negative impact on business.

For audio-only stores in California, the climax of the O.J. Simpson trial caused sales to nose-dive, as commuters turned their car radios to news stations. "The last week of September and first week of October were a disaster," says Amy Bell of Albert's Audiobooks in Agoura Hills, Calif. "After that, business picked up. October was very good if you take away that first week."

"There's no question that the trial affected sales," agrees Ric Berg of Riverside, Calif.'s Audio Store. "When it got to the closing arguments, there was absolutely no air around—it was like we'd had an earthquake or something. But I think it will be a good Christmas."

To help ensure that publishers and retailers are doing a number of promotions. Dove Audio is taking out full-page ads in The New York Times and The Los Angeles Times, and will have 500 television spots during the Christmas season, "particularly targeting CNN's 'Headline News,'" says Vimer. Radio spots also will be used.

Random House is focusing on radio, with a big radio advertising push for the company's top six titles in major markets the first week of December. The company has also created a Plexiglas audiobook holder for bookstores to cross-promote audio with hardcover. In January, Random House will do a 10th anniversary promotion involving co-op advertising, point-of-purchase, and in-store signings.

The Audio Store is doing a Give the Gift of Audio campaign, with gift-giving displays throughout the store. Earful of Books is offering \$10 off of any transaction over \$50. Boston Audiobooks is doing its annual "Angel Ornament" project, in which audiobooks for donation to disadvantaged children are discounted. On the lighter side, Boston Audiobooks is having a Duck Calling Contest, with prizes for the customer who can do the best duck call.

## Billboard

FOR WEEK ENDING DECEMBER 2, 1995

### Top Kid Audio™

Compiled from a national sample of retail stores and track sales reports collected, compiled, and provided by 

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST/SERIES LABEL, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
			*** No. 1 ***	
1	1	13	VARIOUS ARTISTS CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60865 (10.99/16.98)	
2	3	12	READ-ALONG POCAHONTAS WALT DISNEY 60258 (6.98 Cassette)	
3	7	3	SING-ALONG DISNEY'S CHRISTMAS WALT DISNEY 60882 (10.98 Cassette)	
4	2	5	VARIOUS ARTISTS WINNIE THE POOH: TAKE MY HAND WALT DISNEY 60863 (9.98/15.98)	
5	13	5	VARIOUS ARTISTS CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60866 (10.99/16.98)	
6	4	8	READ-ALONG POCAHONTAS: THE SPIRIT OF GIVING WALT DISNEY 60262 (6.98 Cassette)	
7	4	8	BARNEY BARNEY'S SLEEPYTIME SONGS BARNEY MUSIC 301 (QUEL) (9.99/14.98)	
8	12	3	CEDARHORN KIDS CLASSICS CHRISTMAS FAVORITES BENSON (3.98/5.98)	
9	11	3	CEDARHORN KIDS CLASSICS CHRISTMAS CAROLS BENSON (54) (3.98/5.98)	
10	6	8	VARIOUS ARTISTS THE MUSIC OF DISNEY'S CINDERELLA WALT DISNEY 60868 (9.98/15.98)	
11	24	2	READ-ALONG TOY STORY WALT DISNEY 60265 (6.98 Cassette)	
12	10	13	BARNEY A BARNEY'S FAVORITES VOL. 1 SONY 121 (31) (9.99/15.98)	
13	13	4	SING-ALONG POCAHONTAS WALT DISNEY 60876 (10.98 Cassette)	
14	15	12	READ-ALONG THE LION KING WALT DISNEY 60254 (6.98 Cassette)	
15	13	13	KENNY LOGGINS RETURN TO POOH CORNER SONY WONDERS 5767 (ACOLUMBA) (9.98 EQ13.98)	
16	17	13	SING-ALONG THE LION KING WALT DISNEY 60857 (10.98 Cassette)	
17	8	8	BARNEY BARNEY'S FAVORITES VOL. 2 BARNEY MUSIC 28332(EM) (9.99/14.98)	
18	NEW	1	READ-ALONG POCAHONTAS: LISTEN WITH YOUR HEART WALT DISNEY 60259 (6.98 Cassette)	
19	22	12	READ-ALONG THE LION KING: FAR FROM THE PRIDE LANDS WALT DISNEY 60257 (6.98 Cassette)	
20	20	2	READ-ALONG THE LION KING: BRIGHTEST STAR WALT DISNEY 60256 (6.98 Cassette)	
21	14	12	CEDARHORN KIDS CLASSICS ACTION BIBLE SONGS BENSON 217 (3.98/5.98)	
22	RE-ENTR	1	BARNEY BARNEY AND BABY BOP'S BAND DORNEY PUBLISHING 99616 (6.95 Cassette)	
23	23	12	MY FIRST READ-ALONG SIMBA'S HIDE & SEEK WALT DISNEY 60259 (6.98 Cassette)	
24	25	12	MY FIRST SING-ALONG ACTIVITY SONGS WALT DISNEY 60263 (9.98 Cassette)	
25	21	13	VARIOUS ARTISTS LEARNING TO READ THE LION KING RHYTHM OF THE PRIDE LANDS WALT DISNEY 60871 (10.99/16.98)	

Children's recordings: original soundtrack included. © Recording Industry Ass'n of America (RIAA) certification for sales of 500,000 units. A RIAA certification for sales of 1 million units, with multiple sales indicated by a number following the symbol. Most albums available on cassette and CD. \*Advance indicates single LP is available. Most tape prices, and CD prices for REA and S&W are suggested retail. Tape prices include S&W, and all other CD prices, are suggested prices, which are projected from available prices. © 1995, Billboard/EMI Communications, and Soundscan, Inc.

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- "White Christmas" (Big Cooby, Holiday Inn)
- "Frosty The Snowman" (Jimmy Durante, Frosty The Snowman)
- "Have Yourself A Merry Little Christmas" (Judy Garland, Merry Me In St. Louis)
- "We Need A Little Christmas" (Angela Lansbury, Mame)
- "The Chipmunk Song" (Chipmunks: With The Chipmunks)
- "Comin' 'Round Christmas Time" (Caper's First Christmas)
- "Kris Kringle" (The Monkees)

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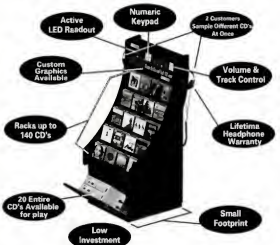
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## National Record Mart Has Its Eyes On Acquiring Wherehouse

**WHICH WAY TO THE COURT:** Wherehouse Entertainment, which is operating under protection of Chapter 11 laws, is actively seeking a suitor to acquire the company as part of its reorganization plan, according to Jerry Goldrena, Wherehouse's chairman/CEO. Goldrena says the company's financial advisers as part of the process of putting together a "book."

Meanwhile, several suitors have started looking at the company, he says, declining to specify names.

Other sources, however, say that National Record Mart and the Musicland Group seem to be the most interested parties. Camelot Music is also considered to be among the potential suitors for the Torrance, California-based Wherehouse, which operates 310 stores.

Bill Teitelbaum, the chairman/CEO/president of Pittsburgh-based National Record Mart, has long harbored a desire to buy another large chain, and privately he has been coveting the Warehouse chain for most of the last 18 months. During that time, Wherehouse's

overleveraged balance sheet cast uncertainty on the chain's future, and it seemed likely it would be sold.

Teitelbaum has long been regarded as a financial player in music retailing, rather than a strategic one. But after 1986 will mark 10 years of ownership of National Record Mart, a chain he bought in a leveraged buyout for about \$10 million. Ten years in, Retailer's Track's opinion, is long enough to qualify Teitelbaum as a long-term strategic player, and I recently pointed that out to NRM senior management, who seemed unaware of the impending anniversary. I was amused to receive an NRM press release two weeks later alerting me to the anniversary.

But putting out that press release must have been sweet for Teitelbaum, considering he rescued NRM from the jaws of almost certain bankruptcy in 1992 by selling off 20 stores to W H Smith's The Wall chain for about \$10 million. (At the time, Teitelbaum was figuratively hanging from a cliff, with creditors jumping up and down on his fingers.)

Teitelbaum is nothing if not a shrewd businessman, and in financial circles he has acquired a reputation as an expert "bottom fisher." Since overcoming NRM's financial troubles, he has been involved in negotiations to acquire a number of small chains. The only deal consummated was the one he completed for Leonard Smith stores in November 1993.

Due to his tendency to bottom-fish—and the ensuing long negotiations, stalling, and on-again/off-again status of deals associated with pursuing such a tactic—Teitelbaum is generally considered to be long on desire but short on credibility at the acquisition negotiating table.

In the Wherehouse situation, however, he is being treated as the most serious contender for the chain, sources say. That's because he has shown up at the negotiating table with

a deep-pocketed investor willing to back him. Retail Track—and it pains me to admit this—has been unable to determine who that investor is.

But the presence of a serious investor raises a number of interesting questions concerning the future status of NRM's ownership. Currently, NRM is publicly traded company with Teitelbaum owning the largest stake in the chain. If NRM acquired Wherehouse, would the investor merely supply debt financing or would it take an ownership position in Wherehouse, NRM, or both? Teitelbaum was unavailable to comment.

It will also be interesting to see what the stock market makes of NRM's involvement. At press time, NRM's stock opened at a bid of \$1.75.

Although Musicland is considered to be the second-most-interested party in Wherehouse, many participants note that the company has its own cash-

flow concerns at the moment and whether it is viable to consider Musicland a potential suitor.

Similarly, Camelot Music has an overleveraged balance sheet, and industry observers question the resolve of its parent. Investor, to buy another chain. A Musicland spokeswoman said the chain doesn't comment on acquisition speculation. Camelot, however, didn't return phone calls seeking comment.

On another Wherehouse front, the company's bankruptcy proceedings are breaking new ground for the music industry. For the first time in industry history, according to members of the credit community, some of the majors are supplying post-petition credit to a chain operating in Chapter 11.

While it is common in other industries to supply such credit, which is senior to and takes priority over pre-petition unsecured debt, the six majors have never provided such credit, preferring to sell to bankrupt chains on a C/D basis.

The ingredient that is spurring some of the majors—so far they are WEA and Cema—is to provide post-petition credit is a change in the bankruptcy code that allows a company operating in Chapter 11 to make a one-time return of goods to creditors willing to supply a new credit line. In exchange, the returned goods can be applied to pre-petition debt.

In the case of WEA, sources say, the company is supplying \$6 million in post-petition credit to Wherehouse and receiving \$2 million in returns, which would be subtracted from WEA's pre-petition total claim of \$8.2 million.

With this maneuver, WEA gets a head start in recouping some of its potential Wherehouse losses, but it also takes on added risk in the form of \$6 million in new credit.

In other news, Wherehouse has until Dec. 1 to file its reorganization plan, but it has until Thursday (30) to begin negotiating to rule on its plea for a 120-day extension.

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# AEC Absolutely Distributing Via INDI

**WAREHOUSE SHUFFLE:** In early August, just days after Alliance Entertainment Corp. closed its purchase of Independent National Distributors Inc., AEC Music Distribution CEO Duncan Hutchison suggested that the status quo would prevail at the companies in the immediate future.

At the time, Hutchison said, "I'm absolutely positive that nothing is going to happen this year in terms of consolidation."

Well, guess again. About three weeks ago, AEC Music Distribution sent a letter to its customers that read in part, "In order to streamline our operation and improve our service to you, AEC Music Distribution has decided to consolidate our fulfillment operations through INDI's warehouses and, as of Nov. 13, to close the AEC Music Distribution warehouse located in Miami."

INDI is now shipping all orders out of its warehouses in Secaucus, N.J. (Malverne), Dallas (Big State), and San Fernando, Calif. (California Record Distributors).

When reminded of his August statement, Hutchison, who cannot be accused of lacking a sense of humor, says, "I absolutely will never say absolutely plain."

Explaining the move, Hutchison says, "We thought we were going to be [in Miami] a lot longer . . . [but] we started generating a huge amount of business."

One source suggests that AEC's quick shift to INDI for fulfillment was a reaction to complaints about customer service, and that the distributor's lone warehouse in the Southeast couldn't handle the shipping traffic conveniently or easily. The company has now, for all intents and purposes, shifted to a branch system.

Clearly AEC's move signifies that the industry's distribution holdings will come much more quickly than the protracted unification of its one-step holdings.

The larger importance of this quick shift is uncertain, but it reflects the confidence that AEC has in INDI's operational expertise.

More action to come soon? Hutchison, without irony, says, "I'm absolutely sure there'll be ongoing change."



by Chris Morris

**FISH FLIES EAST:** Rounder Records' purchase of Chicago-based Flying Fish Records (Billboard, Sept. 2), which was scheduled to be finalized Nov. 20, will apparently begin a new chapter for Flying Fish in more ways than one.

A somewhat panicked source in Chicago called to say that in early November, Flying Fish's staff of nine was informed that layoffs were imminent and that, upon completion of the deal with Rounder, the label would relocate to its new parent's offices in Cambridge, Mass.

When the purchase was announced in August, Rounder partner Marian Leighton Levy said the label would remain in Chicago and its staff would stay in place.

While Rounder executives supported matters, they make it apparent that big changes are in fact afoot for the historic 21-year-old Windy City folk label.

"At this point, we have guaranteed all employees positions through the end of the year," says Rounder head of business affairs John Virant. "Beyond that, we are contemplating continuing to work with at least a couple of [Flying Fish employees] . . . It is true that we plan to bring the operation to Cambridge and consolidate it with the operation here."

Virant says that Flying Fish CEO Jim Netter will stay on board with a couple of other staffers for "a more extended transition period."

Rounder co-founder and partner Ken Irwin says that Rounder has started to contemplate new artists for Flying Fish, adding, "We're trying to continue on, trying to retain as much as we can of [late Flying Fish founder Bruce Kaplan's] vision."

**FLAG WAVING:** Tooling through one of our reference books recently, we came upon an entry on the Lazy

Cowgirls, one of L.A.'s most potent punk-edged rock bands. The bio noted that the band "called it a career in 1993. Better to burn out than to fade away, I guess."

This item must have come out to the band's troll-like, high-energy front man, Pat Todd, whose long-lived unit just released a new album, "Ragged Soul," the first full-length Cowgirls opus in five years.

"The band never broke up," Todd says. "We got rid of two guys who were in the band with [guitarist D.D. Weekday] and myself. It took six or seven months for us to get a lineup together."

However, the Cowgirls never quit recording; they released a single and 10-inch EP on Sympathy for the Record Industry in '92 and '93, respectively, and a rip-roaring single, "Frustration, Tragedy & Lies," in 1994. That hard-nosed track is one of the primo cuts on "Ragged Soul," on the Matador-distributed Crypt label.

The current Cowgirls—Todd, Weekday, guitarist and fellow INDI alumnae Michael Leigh, drummer Ed Huerta (formerly with Jack Brewer's band), and bassist Leonard Keringer (ex-Creemers)—continue to lay down a thrashing hard rock wall that releases the intensity of past bands without slavishly copying their sound.

"Something we key on is timelessness, instead of being timely," Todd says. He relates the Cowgirls' work to such antecedents as the Velvet Underground, the New York Dolls, the Stooges, and the Rolling Stones, adding that the best rock music "is human, it's got some feelings, and the people show their souls somehow."

He could be describing the fierce soulfulness of such New Cowgirls numbers as "I Can't Be Satisfied," "Too Much—One More Time," "Bought On the Lains' Side," and "Still Your Lies."

The band is supporting its new album with a no-holds-barred touring stint, which took it through 40 European dates in September and October. The 35-show U.S. leg, which began in Texas last week and will sweep around the country before concluding in New Orleans, wraps Dec. 17.

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**Soft Of The Border:** Lori Lieberman stopped by Borders Books & Music in Santa Monica, Calif., to promote her latest album, "A Thousand Dreams" on Popemusic. She played an in-store concert that included her current single, "Killing Me Softly," for an audience of 200. Afterward, Lieberman and her band stopped to chat with the store's staff. Pictured, from left, are Marilyn Harris, co-owner of Lieberman's band; Gary Scott, guitarist; Joseph Call, executive producer for "A Thousand Dreams"; Lieberman; Greg Goodman, community relations coordinator at Borders; Don Raymond, guitarist; and Robert Aguayo, music manager at Borders.



# Top Pop Catalog Albums

THIS WEEK	PREVIOUS WEEK	ARTIST	COMPANIES FROM A NATIONAL, SALES OF FEDERAL STOCK AND BONDS SALES REPORTS COLLECTED, COMPILATION, AND PROVIDED BY SoundScan	TITLE	WEEKS ON CHART
1		<b>RENNY Q.A.</b> MCA (857) 133086 (1.9)	*** 101 ***	MIRACLES, THE CHRISTMAS ALBUM 4 weeks at No. 1	6
2	4	<b>MERRY CHRISTMAS</b> HARRIS CANYON, JR. MCA (857) 133086 (2.1)		MERRY CHRISTMAS	3
3	6	<b>MERRY CHRISTMAS</b> WHEN MY HEART FINDS CHRISTMAS MCA (857) 133086 (2.1)		WHEN MY HEART FINDS CHRISTMAS	12
4	8	<b>MANHATTAN STEAMROLLER</b> A FRESH EAR CHRISTMAS MCA (857) 133086 (2.1)		A FRESH EAR CHRISTMAS	38
5	7	<b>NOT IT</b> CHRISTMAS INTERPRETATIONS MCA (857) 133086 (1.9)		CHRISTMAS INTERPRETATIONS	13
6	10	<b>AMY GRANT</b> HOME FOR CHRISTMAS MCA (857) 133086 (1.9)		HOME FOR CHRISTMAS	20
7	9	<b>VIC GILL</b> LET THERE BE PEACE ON EARTH MCA (857) 133086 (1.9)		LET THERE BE PEACE ON EARTH	38
8	12	<b>MANHATTAN STEAMROLLER</b> CHRISTMAS ALBUM MCA (857) 133086 (1.9)		CHRISTMAS ALBUM	11
9	—	<b>VARIOUS ARTISTS</b> CONTEMPORARY GOSPEL CHRISTMAS MCA (857) 133086 (1.9)		CONTEMPORARY GOSPEL CHRISTMAS	21
10	18	<b>THE BEATLES</b> IT'S CHRISTMAS TIME MCA (857) 133086 (1.9)		IT'S CHRISTMAS TIME	14
11	22	<b>THE BEATLES</b> Sgt. PEPPER'S LONELY HEARTS CLUB BANO MCA (857) 133086 (1.9)		Sgt. PEPPER'S LONELY HEARTS CLUB BANO	23
12	33	<b>ELVIS PRESLEY</b> ELVIS' CHRISTMAS ALBUM MCA (857) 133086 (1.9)		ELVIS' CHRISTMAS ALBUM	12
13	5	<b>CAROLE KING</b> TAPESTRY MCA (857) 133086 (1.9)		TAPESTRY	53
14	31	<b>GARTH BROOKS</b> BEYOND THE SEASON MCA (857) 133086 (1.9)		BEYOND THE SEASON	21
15	47	<b>VARIOUS ARTISTS</b> A VERY SPECIAL CHRISTMAS MCA (857) 133086 (1.9)		A VERY SPECIAL CHRISTMAS	31
16	41	<b>BEASTIE BOYS</b> LICENSED TO ILL MCA (857) 133086 (1.9)		LICENSED TO ILL	157
17	35	<b>THE BEATLES</b> 1967-1970 MCA (857) 133086 (1.9)		1967-1970	36
18	—	<b>NAT KING COLE</b> CHRISTMAS SONG MCA (857) 133086 (1.9)		CHRISTMAS SONG	40
19	—	<b>SOUNDTRACK</b> GREASE MCA (857) 133086 (1.9)		GREASE	53
20	29	<b>THE BEATLES</b> ABBEY ROAD MCA (857) 133086 (1.9)		ABBEY ROAD	70
21	16	<b>PINK FLOYD</b> THE WALL MCA (857) 133086 (1.9)		THE WALL	237
22	13	<b>BOB MARLEY AND THE WAILERS</b> LEGEND MCA (857) 133086 (1.9)		LEGEND	276
23	—	<b>BARBRA STREISAND</b> CHRISTMAS ALBUM MCA (857) 133086 (1.9)		CHRISTMAS ALBUM	275
24	43	<b>THE BEATLES</b> 1962-1966 MCA (857) 133086 (1.9)		1962-1966	33
25	48	<b>VARIOUS ARTISTS</b> WRITE CHRISTMAS MCA (857) 133086 (1.9)		WRITE CHRISTMAS	115
26	14	<b>INCH NAILS</b> PRETTY HATE MACHINE MCA (857) 133086 (1.9)		PRETTY HATE MACHINE	9
27	—	<b>VARIOUS ARTISTS</b> A VERY SPECIAL CHRISTMAS 2 MCA (857) 133086 (1.9)		A VERY SPECIAL CHRISTMAS 2	16
28	44	<b>THE MORMON TABERNACLE CHOIR</b> CHRISTMAS WITH... MCA (857) 133086 (1.9)		CHRISTMAS WITH...	36
29	19	<b>IMM HENRIK</b> THE ULTIMATE EXPERIENCE MCA (857) 133086 (1.9)		THE ULTIMATE EXPERIENCE	6
30	17	<b>BOY II MEN</b> COOLEYHIGHARMONY MCA (857) 133086 (1.9)		COOLEYHIGHARMONY	23
31	20	<b>PINK FLOYD</b> DARK SIDE OF THE MOON MCA (857) 133086 (1.9)		DARK SIDE OF THE MOON	237
32	41	<b>MEAT LOAF</b> BAT OUT OF HELL MCA (857) 133086 (1.9)		BAT OUT OF HELL	204
33	45	<b>VARIOUS ARTISTS</b> DISNEY CHILDREN'S FAVORITES VOLUME 1 MCA (857) 133086 (1.9)		DISNEY CHILDREN'S FAVORITES VOLUME 1	28
34	46	<b>THE GAMPETERS</b> THE BEATLES MCA (857) 133086 (1.9)		THE BEATLES	28
35	—	<b>ALAN JACKSON</b> CHRISTMAS PRELUDE MCA (857) 133086 (1.9)		CHRISTMAS PRELUDE	27
36	—	<b>THE JOSHUA TREE</b> THE JOSHUA TREE MCA (857) 133086 (1.9)		THE JOSHUA TREE	183
37	—	<b>SIAMISEE DREAM</b> SIAMISEE DREAM MCA (857) 133086 (1.9)		SIAMISEE DREAM	237
38	26	<b>JOURNEY'S GREATEST HITS</b> JOURNEY'S GREATEST HITS MCA (857) 133086 (1.9)		JOURNEY'S GREATEST HITS	4
39	23	<b>WATERMANK</b> WATERMANK MCA (857) 133086 (1.9)		WATERMANK	237
40	28	<b>SONGS YOU KNOW BY HEART</b> SONGS YOU KNOW BY HEART MCA (857) 133086 (1.9)		SONGS YOU KNOW BY HEART	213
41	25	<b>BILLBOARD'S GREATEST CHRISTMAS HITS</b> 1955-PRESENT MCA (857) 133086 (1.9)		BILLBOARD'S GREATEST CHRISTMAS HITS 1955-PRESENT	18
42	24	<b>BEST OF VAN MORRISON</b> BEST OF VAN MORRISON MCA (857) 133086 (1.9)		BEST OF VAN MORRISON	21
43	27	<b>THE CELTS</b> THE CELTS MCA (857) 133086 (1.9)		THE CELTS	21
44	27	<b>FROSTY THE SNOWMAN</b> FROSTY THE SNOWMAN MCA (857) 133086 (1.9)		FROSTY THE SNOWMAN	21
45	—	<b>BEST OF THE DOORS</b> BEST OF THE DOORS MCA (857) 133086 (1.9)		BEST OF THE DOORS	200
46	30	<b>GREATEST HITS</b> GREATEST HITS MCA (857) 133086 (1.9)		GREATEST HITS	185
47	21	<b>NEIL DIAMOND</b> CHRISTMAS ALBUM MCA (857) 133086 (1.9)		CHRISTMAS ALBUM	16
48	—	<b>SOULFUL CHRISTMAS</b> SOULFUL CHRISTMAS MCA (857) 133086 (1.9)		SOULFUL CHRISTMAS	16
49	—	<b>ROMANTIC CHRISTMAS</b> ROMANTIC CHRISTMAS MCA (857) 133086 (1.9)		ROMANTIC CHRISTMAS	14

Catalog albums are listed in order of those having previously appeared on The Billboard 200 Top Albums chart and are registered with the Copyright Clearance Center. All Albums (RMA) certification for sales of 500,000 units. A RMA certification for sales of 1 million units, with multiplatinum sales indicated by a number following the symbol. Most albums available on cassette and CD. \* Asterisks indicate vinyl LP is available. Top genre, CD, denotes for WEA and BMG labels, are suggested titles. Top genre marked CD, and all other CD prices, are equivalent prices, which are projected from wholesale prices. \*\* Indicates past or present Hot 100 title. ©1995, Billboard/VP Records, and SoundScan, Inc.

# Merchants & Marketing

## Tireless Craig Taubman Keeping Busy

**ROCK'N'ROLL MODEL.** "You can't win it all day, and it won't get you anywhere," says Craig Taubman. "I know—'I've done it."

But Taubman's too busy to complain anymore about the plight of children's performers without major labels. And the leader of kid rock group Craig 'n' Co. didn't just luck into his current prosperity. Taubman's tireless, aggressive self-promotion is what fills his dance card.

He readily acknowledges that the separate, successful career he's carved for himself as a writer and performer of secular Jewish music has enabled him to keep his job as a kids' artist—to go out on the road with a four-piece band, for instance.



by Motra McCormick

Even so, Taubman's pro-active approach to the children's entertainment industry has reaped out-of-the-ordinary rewards. For starters, his newest kid releases on Sweet Louis Records (Sherman Oaks, Calif.), "My Jewish Discovery," just won a Parents' Choice Gold award, which, he notes,

"helps our sales." He's just coming off a national tour with his band. The man wrote the music for the Fox Kids TV program "Rimba's Island," now in its second season. "I write 80 songs a season," he says. "Each week, I have five or six of my songs on TV" (Walt Disney Home Video distributes the videos, of which there are currently three).

Taubman says that "You're My Best Friend," his composition from the movie "Andre," "allows me to cross-promote my name and likeness through the video—'it's stickered with 'Featuring 'You're My Best Friend,' by Craig 'n' Co."

He has written a musical number. (Continued on next page)

## IT'S WAR FOR CD-ROM SHELF SPACE

(Continued from page 62)

move are relatively small, and the types of titles they sell are often pretty esoteric—or certainly very narrowly limited," says Bernstein. "But the bookstores particularly are an exciting area for us, and one that we certainly intend to pursue."

Proving the axiom about necessity and invention, Palladium and other computer software suppliers are also investing in alternative distribution vehicles while still going through traditional retail.

One major publisher is even negotiating to have one of its titles included in the home-sales companies' offerings. And while peddling their wares door to door is certainly on the extreme end of the spectrum, other computer software suppliers are traveling innovative sales paths.

Routes include setting up shop in nontraditional venues, from malls to sporting goods stores; selling direct to customers online; getting product into in-school circulars; going to university mail clubs or TV infomercials; and establishing CD-ROM "microshops" inside nontraditional retailers.

Discovery Channel Multimedia, a unit of Discovery Communications, is taking perhaps the most enviable route: Its parent company acquired an 11-store retail chain earlier this year in which the company will sell its own CD-ROMs alongside a variety of other branded merchandise, including home videos.

"We're planning plans to grow the chain to more than 300 locations within the next 48 months, according to chairman/CEO Albin Hendricks.

"It's not just a new chain in which to sell a rare luxury, but having one's own channel is not, some publishers argue. "We've got to get a title with a definable niche market—whether it's sports or music or cooking—you're foolish if you don't look for an outlet where your target customer is going to be," says David Billstein, president of publisher Media Mosaic.

instructor rock-climbing kit. The sporting goods chain took some selling on the concept, but there are perhaps a little too enthusiastic about the CD-ROM product line for Media Mosaic's comfort.

"We paved the way for our competition," says Billstrom. "When we first went into the stores and said, 'Multimedia,' the stores said, 'Ho! Ho!' Now they've been in there and explained it to them and showed that it can be a business, when the next guy comes along and says, 'Multimedia,' they're saying, 'Welcome.'"

"We've been pioneers, and we have many arrows to show for it," agrees Citelli of Books That Work, which has its titles in such leading chains as Home Depot and Lowes—which are now adding other multimedia products to their mix.

Discovery Multimedia used not only micro-distribution but also microbreweries in targeting sales for its CD-ROM title "Michael Jackson's Bear Hunter," which was sold in pubs as well as traditional stores.

Site-based sales were also used by New York-based Voyager Co., which sold its CD-ROM titles through CD-ROM products to those attending Laurie Anderson's concert tour this past summer, sponsored by Voyager to promote the artist's CD-ROM.

Site-based sales are part of Studio 3D's targeted attack for its multimedia titles, in which it stages product parties in various cities to introduce potential customers to its lineup and sell them the products, a la the old-fashioned Tupperware party.

New age bookstores, candle shops, airport gift shops, and clothing stores are also among the many retail outlets that have been "primed" by resourceful CD-ROM suppliers.

Elsewhere, edutainment products are prime for school sales, publishers say, not so much for the reason that one school sale brings but for the promotional value.

In-school catalogs, such as "The Out of This World" series for children's titles, say a Sanctuary Woods executive, such as one in direct-sales clubs—such as In-

lunched specifically for CD-ROMs by BMG or the more traditional outlets of the Month Club mailers—can also bring big benefits, others say, by establishing the brand in a customer's mind.

### ONLINE OPTION

But perhaps the most intriguing—and potentially tricky—outlet for suppliers caught in the shelf-space battle is the online world, where virtual shelves mean limitless "stock."

Already traditional retailers like Egghead, as well as scores of direct-sales specialists, have opened "stores" on the Internet's World Wide Web to sell software online for delivery via mail order, and more are on the way.

Software publishers have also rushed online—but for the moment are primarily (but not exclusively) marketing, not selling, for fear of offending their traditional retailer base. This will change, they quietly hope, as the software market of the '90s, and a revenue toll to be paid, says a marketing executive at a leading games company.

Software is boxing this sharpest tip of cutting-edge CD-ROM distribution with a pilot test of online sales—and online electronic delivery—of its software, in conjunction with select retail partners.

"It's a test of the technology, and of the business," says Ed Belbea, director of reseller strategy for Microsoft's software division. "It works, and two, if it makes good business sense for us and for our retailers."

Microsoft's retailers being made available to producers for electronic download by consumers include several of Microsoft's popular consumer software titles, such as "Microsoft Flight Simulator." Pricing is comparable to that in traditional retail outlets, to avoid cannibalization.

Microsoft says that it is the bad guy in this case as Palladium Interactive's Bernstein. "They're under tremendous pressure, too. But to survive in this business, we are going to need multiple channels of distribution. Two hundred titles [in a store] isn't going to work any more."

# Top Christmas Albums

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE REPORTS COLLECTED, COMPILED, AND PROVIDED BY  Nielsen	
ARTIST	TITLE	LABEL, A NUMBER INDICATING LABEL CLASS, LIST PRICE OR EQUIVALENT FOR CASSETTES	
1	1	<b>MANNHEIM STEAMROLLER CHRISTMAS IN THE AIR</b>	AMERICAN GRAMMOPHONE 1995 (1 95/17.95)
2	2	<b>KENNY G MIRACLES: THE HOLIDAY ALBUM</b> *	ARISTA 1847 (1 95/16.95)
3	5	<b>MARIAH CAREY MERRY CHRISTMAS</b> *	COLUMBIA 64222 (1 95/16.95)
4	6	<b>HARRY CONNING, JR. WHEN MY HEART FINDS CHRISTMAS</b> *	COLUMBIA 5790 (1 95/16.95)
5	9	<b>MANNHEIM STEAMROLLER A FRESH AIRIE CHRISTMAS</b> *	AMERICAN GRAMMOPHONE 1988 (1 95/14.95)
6	8	<b>BOYZ II MEN CHRISTMAS INTERPRETATIONS</b> *	MOTOWN 6365 (1 95/16.95)
7	14	<b>LUTHER VANOROSH THIS IS CHRISTMAS</b>	WV 75506PFC (1 95/14.95)
8	11	<b>AMY GRANT HOME FOR CHRISTMAS</b> *	AMA 001 (1 95/16.95)
9	10	<b>VINCE GILL LET THERE BE PEACE ON EARTH</b> *	MCA 10877 (1 95/14.95)
10	12	<b>MANNHEIM STEAMROLLER CHRISTMAS ALBUM</b> *	AMERICAN GRAMMOPHONE 1984 (1 95/14.95)
11	7	<b>STEVEN CURTIS CHAPMAN MUSIC OF CHRISTMAS</b>	SPARROW 14850CARDANT (1 95/13.95)
12	13	<b>KIRK FRANKLIN AND THE FAMILY LIVE, FRANKLIN AND THE FAMILY CHRISTMAS</b>	GOSPEO CENTER 72130 (1 95/15.95)
13	18	<b>WINTER'S SOLISTICE VOLUME 5</b>	WINDHAM HILL 11374 (1 95/16.95)
14	15	<b>CROSSBY/SINATRA/COLE T'S CHRISTMAS TIME</b>	LAGERLIGHT 15 1152 (1 95/16.95)
15	16	<b>CELTIC CHRISTMAS CELTIC CHRISTMAS</b>	WINDHAM HILL 11375 (1 95/15.95)
16	26	<b>ALL-4-ONE IN-ALL-4-ONE CHRISTMAS</b>	ELITE 12348ATLANTIC (1 95/17.95)
17	26	<b>THE TRACTORS HAVE YOURSELF A TRACTORS CHRISTMAS</b>	AUGUSTA 14053 (1 95/14.95)
18	34	<b>JOHN BERRY O HOLY NIGHT</b>	CAPTOL, WASHINGTON 32643 (1 95/15.95)
19	18	<b>ELVIS PRESLEY ELVIS CHRISTMAS ALBUM</b> *	RCA 54864* (1 95/11.95)
20	24	<b>GARTH BROOKS BEYOND THE SEASON</b> *	CAPTOL, WASHINGTON 98742 (1 95/15.95)
21	26	<b>CLINT BLACK LOOKING FOR CHRISTMAS</b>	RCA 10582 (1 95/15.95)
22	24	<b>DISNEY'S CHRISTMAS SING-ALONG</b>	WALT DISNEY 10282 (1 95/16.95)
23	26	<b>VARIOUS ARTISTS A VERY SPECIAL CHRISTMAS</b> *	AMA 311 (1 95/16.95)
24	26	<b>NAT KING COLE THE CHRISTMAS SONG</b>	CAPTOL, WASHINGTON 46318 (1 95/11.95)
25	32	<b>BARBRA STREISAND CHRISTMAS ALBUM</b> *	COLUMBIA 6557* (1 95/16.95)
26	27	<b>BING CROSBY WHITE CHRISTMAS</b>	LAGERLIGHT 15207 (1 95/16.95)
27	26	<b>VARIOUS ARTISTS A VERY SPECIAL CHRISTMAS 2</b> *	AMA 0093 (1 95/16.95)
28	26	<b>THE MORMON TABERNACLE CHOR CHRISTMAS WITH...</b>	LAGERLIGHT 15124 (1 95/16.95)
29	—	<b>EDMUND KID KIDS CLASSICS CHRISTMAS FAVORITES</b>	EDMUND 84054 (1 95/15.95)
30	30	<b>THE CARPENTERS CHRISTMAS PORTRAIT</b> *	AMA 5173 (1 95/16.95)
31	39	<b>ALAN JACKSON HONKY TONK CHRISTMAS</b> *	ARISTA 18736 (1 95/15.95)
32	—	<b>BILLBOARD'S GREATEST CHRISTMAS HITS VOL. 2 1955 - PRESENT</b>	14890 70368 (1 95/16.95)
33	36	<b>EDMUND KID KIDS CLASSICS CHRISTMAS CAROLS</b>	EDMUND 84056 (1 95/15.95)
34	35	<b>INTERNATIONAL CHILDREN'S FRODOY THE SNOWMAN</b>	LAGERLIGHT 15207 (1 95/16.95)
35	37	<b>NEIL DIAMOND THE CHRISTMAS ALBUM</b>	COLUMBIA 62614 (1 95/16.95)
36	—	<b>AARON NEVILLE SOULFUL CHRISTMAS</b>	AMA 0127 (1 95/15.95)
37	3	<b>JOHN TESH A ROMANTIC CHRISTMAS</b> *	EPIC 528747 (1 95/14.95)
38	—	<b>ANDY WILLIAMS THE NEW CHRISTMAS ALBUM</b>	LAGERLIGHT 12281 (1 95/16.95)
39	—	<b>GLORIA ESTEFAN CHRISTMAS THROUGH YOUR EYES</b> *	EPIC 57567 (1 95/16.95)
40	—	<b>CARRERAS-DOMINGO-PAVARTTI CHRISTMAS FAVORITES</b>	SONY CLASSICAL 82975 (1 95/16.95)

\* Albums with the greatest sales gain this week. \* Recording Industry Assn. of America (RIAA) certification for sales of 500,000 + RIAA certification for sales of 1 million units with each. \* Additional material indicated by a numeral following the symbol. All albums available on cassette and CD. \* Retailer indicates vinyl LP is available. ©1995, Billboard/BPI Communications, Inc.

## CHILD'S PLAY

(Continued from preceding page)

for the upcoming live-action film "Pinocchio" (with Martin Landau and Jonathan Taylor Thomas) called "For Ors." Taubman's also said to compose songs for new Viacom/Paramount TV series based on Don Freeman's charming "Corduroy" books, and he is talking to a pair of manufacturers about developing a CD-ROM based on "My Jewish Discovery." Plus, says Taubman, "We're in development on a Craig 'N Co. TV show—with a new album that would be tied to the show."

Let's not forget that this guy was one of Walt Disney Records' Music Box artists before Disney discontinued its live-performer division. He's in an ideal position to bemoan his hard luck, but Taubman has no such sentiments to express. "Disney's in the business of making money," he says. "Live artists weren't working out for them. We're in the music business; we can make great music, but we have to do great business."

Great business, he says, entails many things. Paramount among them is developing personal relationships with retailers. Taubman feels that doing in-store concerts is as valuable as playing for hundreds in an auditorium. "We've also gotten really active in promoting our shows, working with the venues," he says. An organization called M.O.M. helps fill seats with warm bodies.

"We send postcards to our mailing list, and each month we tell 10 others about an upcoming show," he says. "We offer merchandise to support their efforts; we put up signs in stores like the Imaginarium and Noodle & Kidz."

Taubman also arranges to have local choirs in each city perform with Craig 'N Co., guaranteeing that up to 50 sets of parents and relatives of the choirs will be able to come to the shows.

"The more we keep active," Taubman says, "the more things come our way."

**KIDBITS:** New York-based American Academy of Children's Entertainment published "Who's Who in Children's Entertainment," a \$10 guide listing 50 categories of those involved in the kids' business, including artists, record companies, talent agents, and production companies. ... Kevin Koth, the duet voice of TV's "Shining Time Station" theme, has released the first of 10 projected volumes in his new song-and-story series "Adventures of Sir Rabbit & Bunny Junction Train Station" (Marble Records, Unionville, Pa.). ... Laurels applied: "Daddies Sing Goodnight" (Sugar Hill Records, Durham, N.C.) nabbed a Parents' Choice award, Canadian chanteuse Anne Clavin's "Campagne's '95 'Tant Dan" (Talentwood Group/MCA Canada) won a 1995 Felix Award for children's album of the year, and "The Juniper Tree" (American Melody Guildford, Conn.) rated a Parents' Choice Gold award. American Melody label founder Phil Rosenthal's newest album, recorded with members of his extended family, is "This Green Grass Grew All Around" ... Sony Wonder has unveiled "Madeline's Favorite Songs," based on the TV series narrated by Christopher Plummer. ... Tonje Everts Weimer's latest is the book/tape package "Fingerplays and Chants, Volume 2: Family & Friends" (Pearce-Everts Productions, Pittsburgh).

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# The Enter\*Active File

MERCHANTS & MARKETING

## CD-ROM Pack-Ins Move Soundtracks

BY MARILYN A. GILLEN

**LOS ANGELES**—"Soundtrack available on..." has become a standard tag line in film credits, but the music license is beginning to appear with increasing frequency on the boxes of CD-ROM games, which are looking more and more like feature films themselves.

Rest assured: These are not your big brother's video-game soundtracks, such as surely as "Myst" is not "Pac-Man." There's a music to be found, and only a whiff of irony. Instead, there is nary a sound from the likes of the *Butthole Surlers* and the *Violent Femmes* and novel multimedia elements that take the concept of cross-promotion to bonus levels.

The newest wave in an emerging breed of video-game soundtracks hits in January, with the release of the soundtrack to the LucasArts game "The Dig" on Angel Records and the soundtrack to the Capcom game "Fox Hunt" on Rhino Records.

The titles ride in the wake of 1994 path-breakers, such as Capitol Records' "Virgin Games Greatest Hits, Volume 1" and Vernon York's game-derived "Morty Koblentz" (which differs from the film soundtrack), as well as more recent spin-offs, such as Time Warner Interactive's "The Fortified Suite" world music soundtrack for the forthcoming game (available only via mail-order through an ad in the ad game box).

The Fox Hunt soundtrack, due Jan. 23 at \$15.98, includes 12 songs licensed specifically for the comedy/thriller game from a wide-ranging assortment of acts, including Violent Femmes ("Life Is An Adventure"), Butthole Surlers ("The Colored FBI Guy"), Dick Dale & His Del-Tones ("The Wedge"), Sugar Hill Gang ("Bopper's Delight"), Faith No More

("Ricochet"), and Poster Children ("King For A Day").

Ricci D'Angelo, Rhino's manager of music licensing and the album's producer, says that "Fox Hunt" is a full-on, full-motion interactive game of theatrical quality. Shredds, "Soundtracks from films have certainly proven that there is a strong market for these types of album spinoffs, and with the overlapping demos between game players and active music buyers, this extension is a natural for us."

The video game, which challenges the player to "foll the bad guys, save the world, get the girl... and return the rented tax by five..." features an all-star cast including George Lazenby (who played James Bond in a 1969 film), Rob Lowe, and Timothy Bottoms. It's also due in January on multiple platforms, including PC CD-ROM, Macintosh, Sony Playstation, and Sega Saturn.

"Our first priority was finding songs that were appropriate for the game," says Jennifer Pyken of L.A.-based Tri-Tone Music, who was brought in as music supervisor by Capcom and took the project to Rhino. "In this sense, we approached it just like we would any film. But we also kept in mind the audience, which is relatively young but with wide-ranging taste in new pop and rock music."

Artists were "thrilled," Pyken adds, to be included in the game soundtrack. Promotions include an on-box tease to the soundtrack, and vice versa, as well as a novel link: The songs themselves actually serve as "clues" for the game. Pyken says. Plans are in the works for a limited-offer "pack-in" of the audio soundtrack with the game.

The pack-in approach is one that has been gaining steam in the game world,



BUTTHOLE SURLERS

most headily since A&M's groundbreaking offer of a top-gross alternative-hits soundtrack included in copies of Electronic Arts' 3DO game "Road Rash." Even Nintendo has gotten into the pack-in act, with its first audio soundtrack included in the current 16-bit hit "Killer Instinct."

The difference is that the new video-game soundtracks, like those for films, are being gently noised by labels to stand on their own at retail. Like that of any youngster, the balance in the early stages can be expected to be a little shaky.

"This will probably live or die on the success of the game," says Aimee Gautreaux, VP of marketing and publicity at Angel Records, of the forthcoming "Dig" soundtrack release. "We think it will win fans on its own musical merits, but the people who pick it up to begin with will be those people who are familiar with, and who like, the game."

The highly anticipated sci-fi adventure game, which hits store shelves this month, is a Steven Spielberg-inspired story by Sean Clark that features special effects by powerhouse Industrial Light & Magic and a large-scale marketing campaign that includes a companion novel from Warner Books and an audiobook spinoff.

"The music was considered key to the final product," says director

Clark, "in establishing the overall mood of the piece."

LucasArts wanted something "Wagnerian" for the score and approved Angel to see what it had to offer. Clark, who is a composer, Michael Land, completed his Wagner-inspired score, the game publisher respaced Angel about releasing the music as an album.

"We at Angel have a commitment to be at the forefront of emerging technologies," Gautreaux says, "and that's evident in our forthcoming 'Key To Classics' CD Plus line. We saw this as another step into expanding our market."

The exposure of a young audience to classical music is one hoped-for dividend of the link, Gautreaux says. Angel will use its traditional distribution to take the album into record stores but is also targeting computer software stores via packs with Virgin Interactive and Navarre.

Angel's soundtrack will be packed with a CD-ROM demo of five LucasArts games, Gautreaux says, and plans are currently being set to offer promotional cross-links in the form of dollar-off coupons between games and music.

With the rise of the enhanced CD—which allows video elements to be added to an audio release—future soundtracks for films and games are expected to tap other cross-promotional opportunities.

Graphix Zone, for one, plans to release an enhanced CD of its own in the form of a forthcoming "Nixon" CD-ROM, which is a companion piece to the pending Oliver Stone feature film.

"This is the beginning of a whole new genre of music," Gautreaux says, "and the possibilities right now are limitless and also unforeseeable. But we plan to get on board early, and see where it leads us."

## New Format Combines Full-Screen Vid, Interactivity

LOS ANGELES—OmniMedia aims to put the "plus" into Video CD.

The U.S.-based company is launching its Video CD Plus into the European market this winter, with plans to bring it to the U.S. in early '96. The format combines the full-screen MPEG-I video of the Video CD format with increased interactive elements, Red Book audio tracks, and direct online links, according to Paul Hodgson, OmniMedia's marketing director, who showcased the technology at Billboard's Multimedia Expo, held in conjunction with the Billboard Music Video Conference Nov. 8-10 in Santa Monica, Calif.

"And before anyone blanches at the MPEG mention, Hodgson says that consumers won't have to worry were in the form of MPEG add-on boards.

OmniMedia uses a proprietary multimedia-based MPEG system that requires only a computer with a Pentium-chipset PC, Hodgson says, to play back the MPEG-I video.

The plan is to license the software-based MPEG decompression technology to outside developers at a per-title or per-disc rate, which varies according to volume.

"Another software-based full-motion video playback system, this one developed by New York-based Duck Corp., has been used extensively on forthcoming titles, including Atlantic Records' "Spew" video CD and Viscom New Media's "MTV Unplugged" CD-ROM.

"High-quality video is simply the Holy Grail of multimedia," Hodgson says. "It's what consumers want to see and expect to see when they look for video, even if that video is on a computer."

OmniMedia is producing its own titles, including its Video CD Plus

debut disc, "Ultimate Video Jukebox," which streets Dec. 1 in the U.K. at 17.99 pounds (approximately \$28). The title offers 10 full music videos, licensed from a variety of labels.

There will be an online link available at launch, Hodgson says, featuring users with a modem and Netscape software to related artist World Wide Web sites on the Internet.

The online link is in the works for "Side Interactive," an all-in-works Video CD Plus title, which will include nine full-length videoclips playable as a VCR in pause, fast-forward, and rewind buttons. Other features include bios, a multiplayer quiz, and a karaoke section.

"Plans are to link the disc to Sony's World Wide Web site, Hodgson says. "The web link completes the picture," he says. "This way, you have playability as a VCR in pause, fast-forward, and rewind buttons. Other features laced with dynamic information being supplied over the Internet."

In related online news, New York-based Rev Entertainment has parted with Internet access provider Netcom to include Netcom's NetCruiser software on enhanced CD titles developed by Rev, beginning next year.

The integration of the browser into the enhanced CDs to access featured artists' Internet sites via one mouse click—*as if* they have opened an Internet account with Netcom. Accounts average \$20 a month.

The online linkage of discs to Web sites has been planned this year by CD-ROM developers, such as Compton's NewMedia, which offers online updates to its new "Compton's Interact" CD-ROM, and Microsoft, which will link users of its new "Music Central '96" to online sites where they can download new information.

Enhanced CD music releases are expected to start sporting links of their own in 1996. MARILYN A. GILLEN

## On Enhanced CD: No RIAA Sampler, Microsoft Jumps In

THE RECORDING INDUSTRY ASSN. of America has shelled plans for a multi-label enhanced CD sampler, originally aimed at educating consumers about the new interactive music format via a low-priced demo. The sampler, which was being produced by New York-based Rev Entertainment, had been slated for a late-January release (Billboard, Nov. 4). "The plan for this emerged back in the summer, before any product had really hit the shelves, and now that there is a good mix of product out there, it was decided it was an unnecessary step, and it would be better to put the money and the effort into the [marketing] campaign itself," says RIAA spokesman Tim Stiles. The RIAA-led music-industry ECD campaign, which will kick into high gear next year, will include retailer seminars, a consumer education campaign, and more.

Microsoft, meanwhile, is just wrapping its own multitrack CD Plus music sampler, according to producer Jon Kertzer, manager of Microsoft's Music CD Plus Group. The CD Plus disc includes in-depth interactive lessons from city Sries Mary, Grand Newman, Pat Metheny, Mary Chapin Carpenter, Sarah McLachlan, Soundgarden, John Coltrane, All Faiths, and more, by Cy Cooder, and music from Prokofiev. Most are new, but will be, available from their individual labels as full ECD titles.

Microsoft's sampler will be bundled with select computers beginning in January, Kertzer says. He adds that a direct retail route is "desired" but not on the table.

**WARNER BROS. STUDIO STORES** are rolling out. The company is opening an electronic version of its theme merchandise outlets, beginning Nov. 24—in time to capture prime "day after Thanksgiving" shoppers. The site, at <http://www.studiostore.warnerbros.com>, will feature sales help from Bugs Bunny and Daffy Duck and ordering options ranging from an 800 telephone number to direct online sales.

**AVOID THE CROWDS AND THE TUBE:** Squarehouse, the famous New Year's party in New York's Times Square is going live, in a "Webcasting" event that'll feature an interactive video jukebox bonding BMG Entertainment's music library for sampling, including New Year's resolutions, a treasure hunt, and multimedia commentary from people on the street. The site, produced by the New York Times, is <http://www.squarehouse.com>. It will feature live footage of the Dec. 31 festivities using Xing Streamworks technology to allow quick access of the live stream. Webcast cyber-revelers can gain access to the site at <http://www.times-square.org> beginning Dec. 1.

Got something to share? E-mail the Enter\*Active File with queries and newsbits at [MGILLE@AOL.COM](mailto:MGILLE@AOL.COM).



## New Demand For Used Cassettes Sales Of Previously Viewed Tapes Thriving

BY EILEEN FITZPATRICK

LOS ANGELES—Despite falling prices for new sell-through releases, the used-cassette market is thriving and providing stores with a competitive edge over mass merchant and discount chains.

"The consumption of previously viewed tapes has increased because of the growth of sell-through," says Video Group Distributors president Gene Grou, a used-tape vendor based in Clearwater, Fla. "There will always be a certain segment of the population who want to pay more for a new video, but there's also a certain segment that will want to buy the same video for \$10 or less."

Most dealers say the used-tape market has remained steady and that sell-through's growth has actually fueled demand. "If we put out a used title for \$11.99, and you can buy a same title new for \$16.99, many customers will opt to buy it previously viewed," says Palmer Video co-president Peter Balner. "Many European titles brought in as rentals can be found in the 'used' bin as soon as 10 days after their release date, he says.

Other dealers point out that, unlike mass merchants, retail specialists can internally manage used cassettes. "What the mass merchants don't have is many European titles brought in at a West Coast-based chain who asked not be identified. "They can acquire used product, but the used-tape mar-



Dealers can make profits of 25%-30% on used tapes, such as "Casper."

ket is more difficult to manage. But we've got the rental stock right there." Managing used inventory can be tricky and must be watched on a store-by-store basis, because each title's rental cycle is different. Says Balner, "It's not unusual to have a previously viewed title in one store that may not be available in another store, because it is still a hot rental."

A title's age doesn't make it automatically available for the previously viewed shelf. "Even though it's an old title, 'The Shawshank Redemption' [released more than six months ago] is still hot as a pilot at rental," Balner says. "And we're not selling it as a previously viewed title."

For sell-through titles, dealers are quickly turning rental copies around and, in many cases, making more profit. "If you sell a hot title at a 20% profit, in 10% cases, a dealer can make 15% profit on a new title," says Clearwater, Fla.-based Distribution Video &

Audio president Brad Kugler. "But they can make 25% or 30% profit on a used copy of the same title." Typically, used titles are sold at retail from \$8-\$14.95; the higher price is for rental tapes not returned for sell-through.

Kugler says the company can buy a used copy of a new title, such as MCA/Universal Home Video's "Casper" for \$5.50, and sell it at retail for \$6.50, who marks up the cassette to \$9-\$10. It's something mass merchants can't readily do.

Discounters, in fact, work from the opposite direction, often low-balling new releases to loss-leader status. So used tapes can offer video dealers a competitive advantage without sacrificing.

(Continued on page 75)



Great Guy, Great Male. ABC Video celebrated the release of Jean Bach's Vancouver-nominated feature "A Great Day in Harlem" at the legendary Video Vanguard in Clearwater, Fla. The \$19.98 documentary traces the roots of jazz through the story of a 1956 Esquire magazine photo. Pictured, from left, are Jon Peisinger; ABC Video; producer/director Bach; singer Bobby Short; Video Vanguard owner Lorraine Gordon; Cindy Bressler; ABC Video; and tenor sax man Benny Golson.

## ECI Using New Technology To Caption Films In Europe

BY PETER DEAN

LONDON—The National Captioning Institute is venturing onto mainland Europe through an associated company, the European Captioning Institute. NCI, which has the cooperation of studios and most independents in the U.S., plans to start captioning videos in Germany in early 1996, before moving on to the French and Spanish markets.

Germany has been chosen because it is the second-largest rental market in Europe. "It's a European market forged with German distributors association Bundesverband Video, says European Captioning managing director Jonathan Lewis. He adds, "The size of the German-speaking market was also a factor. It's not only Germany, but German-speaking Switzerland and German-speaking Austria." In Great Britain, NCI is testing the ground for the new company. According to Lewis, Bundesverband Video was eager to see how captioning has worked in the U.K. over the past three years before it committed to going ahead with the launch.

In the U.K., 500 titles have been recorded. Showlist, which will be introduced in August 1996, also accesses closed captioning.

ing Paramount and MCA/Universal—currently release captioned titles. Disney now announces every release; CIC has encoed that it will follow suit in January. Approximately 10,000 decoders have been sold in the U.S., reaching an estimated 30,000-40,000 people.

Instrumental to the formation of ECI is new technology that permits the encoding of as many as eight languages onto one videotape. ECI is working with Gemstar, which makes a widely accepted programming system, to develop a European standard for multilingual captioning on cassettes. By 1996, most VCRs will be equipped with a decoder chip; separate decoders no longer will be needed.

Both Hitachi and Sanyo are launching new VCRs with decoding capability. This is a switch from the U.S., where decoders are being built into TV sets.

Gemstar, meanwhile, has developed an updated version of VideoFas called Showlist, which retrieves all information from a videotape to enable viewers to access information, such as what television program has been recorded. Showlist, which will be introduced in August 1996, also accesses closed captioning.

(Continued on page 75)

## Pioneer Tries To Have Its Laserdisc And Eat Its DVD Cake, Too

COVERING ALL BASES: Pioneer Entertainment thinks it finally has a way to guarantee the longevity of the laserdisc. Its call for low-balling new releases to loss-leader status. So used tapes can offer video dealers a competitive advantage without sacrificing.

Unquestionably, it's been a good year for the laser business, although second-hand player sales declined from the first-half figures. In the past three years, hardware manufacturers have sold nearly 1 million units, doubling the slow-moving machine population that has taken since 1978 to cross seven figures. So, cycles might argue, just when the laserdisc sector gets its act together, along comes DVD. Sorry, guys.

Michael Fidler, senior VP of new technology and strategic planning for Pioneer Electronics' home electronics division, acknowledges that player demand is going to dip and that a successful DVD could be trumping laserdisc in three to five years. But that much time is forever in home entertainment—long enough to exploit the format while preparing for the third millennium, he argues. And public liability on DVD can't help but shine on laserdisc as well.

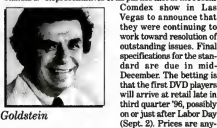
Pioneer is busy positioning itself. The entertainment arm will acquire DVD replication rights whenever feasible. Electronics, meanwhile, is preparing the introduction of a combi-player that, Fidler says, "covers the majority of the optical disc family." It will play laserdisc, CD, and DVD. Price and launch are still to be determined, but Fidler expects to unveil plans in preparation for a fall retail launch. The studios won't miss the opportunity to parade introductory catalogs.

Digital Destination is being promoted as the place to be for DVD: Members of the DVD Alliance, Pioneer included, will offer their players in preparation for a fall retail launch. The studios won't miss the opportunity to parade introductory catalogs.

All this assumes that the chasm separating the two DVD camps—MCA/Universal from Sony and Philips on one side; SD from Toshiba, Matsushita, Pioneer, etc. on the other—will be bridged shortly. Fidler and others dismiss reports of

pitched battles between Sony/Philips and the SD camp as about what you would expect with so many parties chewing up the same turf. The two key issues, according to Fidler: the name for the single standard and a formula that will allow an equitable sharing of technology.

Sony and Philips are fighting for the inclusion of "CID" in the name as a legacy of their labors. The SD alliance is fighting just as fiercely to keep "CD" out. When the dust settles, says Fidler, "I have no doubt there will be a single standard." Representatives of all parties met at the recent



by Seth Goldstein

Complex show in Las Vegas to announce that they were continuing to work toward resolution of outstanding issues. Final specifications for the standard are due in mid-December. The betting is that the first DVD players will be shipped in retail in a third quarter '96, possibly on or just after Labor Day (Sept. 2). Prices are any-

one's guess at this juncture. While it waits, Pioneer Entertainment plugs away with laserdisc, mindful of a potentially limited lifespan. Soft-movie sales are up 10% this year, and "customers are buying more," says Rick Baehler, sales and marketing division director. His "Starburst" disc reached 100,000 units. "Forrest Gump" topped 150,000, Pioneer Entertainment's retail wheel horses remain the music chains. Laserdisc is 20%-25% of Musicland Group's dollar revenues and 90% of Camelot's, Baehler says.

But DVD is now a factor in much of what Pioneer does. As Baehler notes, "We're pursuing DVD rights with everything we're licensing." But the new format is just mounting the long and winding road to 2 million laserdisc players. "We still feel it will be quite awhile before DVD goes to the multimillion level," says Fidler, looking back on Pioneer's years of hard work.

VIDEOTS: Ten-year-old West Coast Duplicating will become Mediopathy next year, as the company adds CD, CD-ROM, and DVD to VHS in its 750,000-square-foot plant, West Coast—which duplicated for MGM/UA, Turner, New Line, and Orion—dropped another name change a few years ago when it ran into trademark problems. . . Rank Video Services America is building a second dubbing and packaging fulfillment center in North Little Rock, Ark., less than six months after opening its first. Output will double to 150 million two-hour cassettes a year.



# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Wks. of Release	Rating	Superseded Last Price
1	1	1	<b>BATMAN FOREVER</b>	Warner Home Video 15100	★★★ No. 1 ★★★ Val Kilmer Liam Neeson	1995	PG-13	15.95
3	3	4	<b>THE SANTA CLAUSE</b>	Walt Disney Home Video Buena Vista Home Video 3533	Tom Allen	1994	PG	15.95
3	3	3	<b>CASPER</b>	MCA/Universal Home Video Un. Dist. Corp. 82386	Christie Ricci Bill Pullman	1995	PG-13	22.95
3	3	18	<b>STAR WARS TRILOGY</b>	FoxVideo 0609	Mick Marshall Harrison Ford	1983	PG	19.98
5	5	137	<b>CINDERELLA</b>	Walt Disney Home Video Buena Vista Home Video 410	Animated Julie Kavner Jeff Daniels	1950	G	19.95
3	16	3	<b>DUMB AND DUMBER</b>	New Line Home Video Turner Home Entertainment N1236	Jim Carrey Jeff Daniels	1994	PG-13	19.98
3	<b>NEW</b>	1	<b>MIRACLE ON 34TH STREET</b>	FoxVideo 8689	Richard Attenborough Elizabeth Perkins	1934	G	19.95
3	3	18	<b>PLAYBOY: THE BEST OF PAMELA ANDERSON</b>	Playboy Home Video Un. Dist. Corp. PW0790	Pamela Anderson	1995	NR	19.95
3	16	5	<b>THE REAL WORLD: VACATIONS</b>	MTV Music Television Sony Music Video 19686	Various Artists	1995	NR	19.98
10	2	3	<b>LEGENDS OF THE FALL</b>	Columbia TriStar Home Video 78723	Brad Pitt Anthony Hopkins	1934	R	19.98
11	2	2	<b>LITTLE WOMEN</b>	Columbia TriStar Home Video 01023	Wooree Ryder Susan Sarandon	1934	PG	19.95
12	16	2	<b>LIVE FROM AUSTIN, TEXAS</b>	Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan & Double Trouble	1995	NR	19.95
13	18	18	<b>PLAYBOY: WE'LL WILD-HOT HOLIDAYS</b>	Playboy Home Video Un. Dist. Corp. PW0776	Various Artists	1995	NR	19.95
18	18	5	<b>PLAYBOY: MAKING LOVE SERIES-VOL. 1</b>	Playboy Home Video Un. Dist. Corp. PW0778	Various Artists	1995	NR	12.95
18	18	3	<b>A LITTLE PRINCESS</b>	Warner Home Video 19100	Liesel Matthews	1995	G	24.98
18	<b>NEW</b>	1	<b>THE SHAWSHANK REDEMPTION</b>	Columbia TriStar Home Video 74593	Tim Robbins Morgan Freeman	1994	R	19.95
18	<b>NEW</b>	1	<b>PLAYBOY: SIBERS</b>	Playboy Home Video Un. Dist. Corp. PW0781	Various Artists	1995	NR	19.95
18	10	18	<b>A GOOFY MOVIE</b>	Walt Disney Home Video Buena Vista Home Video 655	Animated	1995	G	22.95
18	3	3	<b>JANET JACKSON: DESIGN OF A DECADE 1984/1996</b>	A&M Video PolyGram Video 6577	Janet Jackson	1995	NR	19.98
20	18	3	<b>SLAYER: LIVE INTRUSION</b>	American Idol American Recordings 338424	Slayer	1995	NR	24.98
21	<b>NEW</b>	1	<b>GORY</b>	Miramax Home Entertainment Buena Vista Home Video 3469	Doug Stone	1995	G	14.95
22	19	16	<b>PLAYBOY: REAL COUPLES-SEX IN DANGEROUS PLACES</b>	Playboy Home Video Un. Dist. Corp. PW0777	Various Artists	1995	NR	19.98
21	<b>NEW</b>	1	<b>GOLDFINGER</b>	MGM/UA Home Video Warner Home Video 205408	Sean Connery Honor Blackman	1964	PG	19.95
21	<b>NEW</b>	1	<b>PLAYBOY: 1996 VIDEO PLAYMATE COLLECTION</b>	Playboy Home Video Un. Dist. Corp. PW0782	Various Artists	1995	NR	19.95
25	20	2	<b>STARGLAZE</b>	Live Home Video 60222	Kurt Russell James Spader	1984	PG-13	19.98
26	15	116	<b>STAR WARS</b>	FoxVideo 1130	Mark Hamill Harrison Ford	1977	PG	19.98
27	17	18	<b>PLAYBOY: THE GIRLS OF RADIO</b>	Playboy Home Video Un. Dist. Corp. PW0775	Various Artists	1994	NR	19.98
28	<b>NEW</b>	1	<b>TLC: CRAZY VIDEO COOL</b>	BMG Video 2731-3	TLC	1995	NR	14.95
28	19	5	<b>PENTHOUSE: 1995 PET OF THE YEAR PLAY-OFF</b>	Penthouse Video WarnerVideo Entertainment 50793-3	Various Artists	1995	NR	19.95
30	24	5	<b>PENTHOUSE: EARL MILLER'S GIRLS OF EUROPE</b>	WarnerVideo Entertainment 50789-3	Various Artists	1995	NR	19.95
18	15	23	<b>FORREST GUMP</b>	Paramount Home Video 32583	Tom Hanks	1994	PG-13	29.98
32	<b>NEW</b>	1	<b>THE PROFESSIONAL</b>	Columbia TriStar Home Video 74743	Jean Reno Gary Dildan	1994	R	19.95
13	34	18	<b>ABSOLUTELY FABULOUS SERIES 1, PART 1</b>	BBC Video FoxVideo 8258	Jennifer Saunders Julianne Louisa	1995	NR	19.98
34	27	7	<b>NATURAL BORN KILLERS</b>	Warner Home Video 13228	Woody Herman Juliette Lewis	1994	R	19.98
35	<b>RE-ENTRY</b>	DIR. NO.	<b>SNOW WHITE AND THE SEVEN DWARFS</b>	MGM/UA Home Video Warner Home Video 205406	Animated Sara Connor Susan Anastos	1962	PG	14.95
37	<b>NEW</b>	1	<b>BARNEY SONGS</b>	Walt Disney Home Video Buena Vista Home Video 1524	Animated	1997	G	25.99
37	<b>NEW</b>	1	<b>BARNEY SONGS</b>	Barney Home Video The Lyons Group 2008	Various Artists	1995	NR	14.95
38	31	63	<b>RESERVOIR DOGS</b>	Live Home Video 88993	Harvey Keitel Tim Roth	1992	R	14.99
39	<b>NEW</b>	1	<b>DIAMONDS ARE FOREVER</b>	MGM/UA Home Video Warner Home Video 202732	Sara Connor Jul Stree	1971	PG	14.95
40	26	58	<b>THE EMPIRE STRIKES BACK</b>	FoxVideo 1425	Mark Hamill Harrison Ford	1980	PG	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ● RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ● RIAA diamond cert. for a minimum of 1,250,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or at least 250,000 units and \$1 million at suggested retail for nontheatrical titles. (RIAA platinum certification requires a minimum sale of 250,000 units or a dollar volume of \$1.8 million at retail for theatrically released programs, and at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/MTI Communications

## Vid Song Brings Cindy Suit; Return Of Winnie The Pooh

LET THE GOODTIMES ROLL: Virgin Records has slapped a copyright infringement lawsuit on Cindy Crawford, claiming the supermodel failed to get permission to use a song featured in her 1992 exercise video, "Shape You Body."

In the lawsuit, filed Nov. 18 in Los Angeles District Court, Virgin says Crawford failed to receive clearance for "Big Wheels In Shanty Town," from the 1991 self-titled album by Rain Tree Crow. Virgin is seeking an injunction and restraining order against sales of the tape.

Named in the lawsuit are Crawford and GoodTimes Home Video, which distributes the cassette. Also named are Crawford's production company, Propaganda Films, and Too Tall Productions.

Virgin, headquartered in Beverly Hills, did not say how much it is seeking. Attorney Joseph Yanny would not comment on the lawsuit, nor would he explain why it has taken almost three years to discover the alleged copyright infringement.

Since its release, the Crawford video has sold more than 2 million units worldwide. GoodTimes VP of marketing Karen Gross says the New York-based company has not been served and had no comment.

**RINGING IN THE NEW YEAR:** Buena Vista Home Video is filling its first-quarter release schedule with an old-fashioned double feature and a new-fashioned Winnie the Pooh.

The Buena Vista will release the live-action features "The Big Green" and "A Kid In King Arthur's Court," each priced at \$19.99 and available Jan. 31.

When consumers purchase both titles, they qualify for a \$6 rebate on the largest ever for a Buena Vista feature. Consumers also have the option of purchasing either title plus a Walt Disney Family Film video, including "A Kid In The Outfield," "Cool Runnings," "The Santa Clause," or "The Three Musketeers," to receive the rebate.

A spokesman for Buena Vista says that releasing the two titles on the same day was a case of being in the right place at the right time. "Both are in the family live-action genre, and their windows from theater to video were about the same," he says. "So we decided to put them out together."

For the first time, the 1977 theatrical movie "The Many Adventures Of Winnie The Pooh" will be released on March 27, priced at \$39.99. The 75-minute feature will include behind-the-scenes look at the talent that put the bear on film.

Buena Vista has elevated Pooh to classic status for 1996, and "Many Adventures" will start a series of promotions spotlighting the entire video and licensed merchandise line. Right now, the focus is on "Pocahontas," scheduled for a March 6 release, between the three new self-stretch additions.

Meanwhile, the studio continues to restate trade scuttlebutt indicating that "Cinderella" sales are less than stellar. Buena Vista reports that after one month in stores, "Cinderella" has sold more than 10 million cassettes.

## SHELF TALK

by Eileen Fitzpatrick

The "Santa Clause" has sold more than 5 million in two weeks, before Christmas activity got under way.

Buena Vista says "The overwhelming sales momentum (of the titles) will be bolstered by a massive holiday media campaign," including print "home advertising for both titles as well as a Disney video gift guide, dropped into Parade magazine Nov. 19.

Titel, Buena Vista says the campaign will create 2.5 billion consumer impressions.

**JAPANESE BURGER:** In an unusual promotional ploy, Japanese animation supplier Manga Entertainment teamed with a Tower Records store and a Fatburger stand. The promotion, limited to Tower Records' and Fatburger's West Hollywood, Calif., locations, features screenings of Manga movies at the fast-food stands, plus a discount coupon on videos purchased at Tower.

Customers dining out on burgers and sodas just had a chance to preview Manga's fall releases. The screenings run Tuesday through Friday, from 9 p.m. to midnight.

Any food purchase at the West Hollywood Fatburger also includes a \$2 coupon off Manga product purchased at Tower's Sunset Boulevard store in West Hollywood.

Titles in the promotion include "Macross Plus," "The Wings of Honneamise," "Ninja Scroll," "Patallor 1," "Angel Cop," "New Dominion Tank Police," "Appleseed," "Black Magic M-66," "Orguss 02," "Giant Robo," and "Devilman."

**NUMBER CRUNCHING:** St. Louis-based distributor Sight & Sound has signed an exclusive deal with Personal Systems to distribute the company's line of computer software to assist retailers with buying.

The software programs include Budget Link and Catalog, which organize buying information on a simple spreadsheet.

Once dealers input title information, the software keeps a running tab on the total amount a store has purchased. Prices for the software are determined by the number of stores operated.

## USED CASSETTES

(Continued from page 73)

ficing profits.

In addition, Distribution Video & Audio and other used-tape vendors offer a guaranteed sales policy, in contrast to the studios, which generally restrict returns to 20%. Dealers also use previously viewed tapes to fill out catalog inventory, especially for their foreign and special-interest sections.

"More and more collectors don't want to wait for foreign titles to be reprinted," says Bill Holt, rental buyer at Philadelphia-based TLA Video. "It's not making the used business bigger, but it's making it a steady one."

TLA Video keeps an inventory of about 1,000 used videos. Union, N.J.-based Palmer has an average of 400 cassettes in each of its 80 stores. Balner says sales of previously viewed cassettes account for about 3.5% of total revenues.

The biggest advantage that used cassettes offer retailers is the chance to receive rentals before the studios get around to doing so six months later. A case in point is Buena Vista Home Video's "Pulp Fiction." It's among the hottest used titles on the market, and TLA is selling it for \$24.95.

Some retailers were able to price "Pulp Fiction" as much as \$5 higher than other used tapes. A few have taken customer pre-orders that require a \$5 deposit for placement on a previously viewed "Pulp Fiction" priority list.

As an added incentive for used sales, Buena Vista offered a \$2 rebate. "We've sold about 100 copies so far," says Holt.

However, most dealers agree that the title's cult following has pushed used sales, and price point, above the norm. "There are not three other titles a year that have that kind of demand," says a West Coast source.

"EP" movies, once a staple in close-out bins, aren't participating in the used-tape bonanza. "Three years ago, there was no such thing as a \$9.95 or \$14.95 hit title," says Kugler. "The drop in pricing has squeezed out secondary titles."

Kugler and Gross say most of their business comes from stocking new outlets with rental inventory, which crosses many genres. As consolidation forces store closures, more cassettes have become available. Used tape prices are so attractive that even this year's 20% drop in rentals hasn't discouraged people from opening locations.

"The rental business may be flat," says Video Group Distributors' Gross, "but the number of new store openings is not flat."

## ECI

(Continued from page 72)

"Another reason for working with Genstar is that they managed to persuade all the major manufacturers to incorporate VideoPlus in their hardware," says Lewis.

Unlike the National Captioning Institute, which has charitable status in the U.S., ECI is a limited company; the two directors are Lewis and the executive in charge of subtitling, Chae Donaldson. "The charitable law was too restrictive, both for this country and especially with Europe," Lewis says. "The NCI does not have a stake in ECI, although ECI pays them for use of the proprietary software."

# "These Times"... a brilliant note on Wilson's life."

-USA TODAY



1995/COLOR/69 MIN./CAT. NO. 60296

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### Special pricing just \$19.98!

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- The film's soundtrack has been released nationally by MCA Records.
- Disney will run a feature in their Disney Channel Magazine which will reach over 12 million households.
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**FREE**  
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INSIDE EVERY  
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- A powerful consumer offer will generate multiple sales of *The Adventures of Timmy the Tooth*. Kids can get an EXCLUSIVE TIMMY THE TOOTH™ ADVENTURE BACKPACK by mailing in cash register receipt(s) from any two *Timmy the Tooth* videocassettes and \$4.99 (plus \$1.99 shipping & handling). Estimated Retail Value: \$11.99

THIS OFFER WILL BE COMPLETED BY THE  
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**PLUS!**



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- A Minolta rebate coupon inside *TIMMY III* titles will save consumers up to \$10.00 off popular 35mm Minolta cameras! (graduated offer: from \$55 to \$10 depending upon camera purchased)
- FREE 8 X 10 portrait (\$20.00 retail value) at participating Lifetouch Studios with coupon inside *TIMMY III* titles!

MINOLTA

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Time Period: 12:30 PM - 1:00 PM
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- May '96 (5/6 - 5/17/96)  
Time Period: 12:30 PM - 1:00 PM

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- NATIONAL TV ADVERTISING IN CONJUNCTION WITH NICKELODEON AIRING!  
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Fox Kids Club (107 Markets) 2/5 - 2/23/96  
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# ALL-NEW ADVENTURES!



"THE BRUSH IN THE STONE"  
#B1916 34 Mins.



"RAINY DAY ADVENTURE"  
#B1915 27 Mins.



"AN EYE FOR A TOOTH"  
#B1742 29 Mins.

**\$12.98**

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## \$3.00 MAIL-IN REBATE PROGRAM!

- Consumers can get a \$3.00 rebate by mail with the purchase of *The Land Before Time III: The Time of the Great Giving* videocassette and any single episode from *The Adventures of Timmy the Tooth* series. Rebate certificates available in *The Land Before Time III* videocassettes, due out December '95.

## TIMMY ON-LINE!

- Now available at MCA/Universal's CYBERWALK™ on the World Wide Web. Kids can color, read about or create their own story with Timmy and his friends at: <http://www.mca.com/home/>



## FANTASTIC P.O.P.!



Newly Designed Standee  
33 1/2" x 57" x 19"



12-Unit Counter Merchandiser  
includes one header card!  
17 1/2" x 15 1/2" x 5 1/2"  
Shopper: 18 1/2" x 4 1/2" x 1 1/2"  
Weight with videocassettes: 12 lbs.  
Without videos: 2 1/2 lbs.  
Set. #B2675



24-Unit Floor Merchandiser  
includes one header card!  
32" x 45" x 13 1/2"  
Shopper: 17 1/2" x 17 1/2" x 1 1/2"  
Weight with videocassettes: 24 1/2 lbs.  
Without videos: 5 1/2 lbs.  
Set. #B2676



48-Unit Floor Merchandiser  
includes one header card!  
36" x 48" x 13 1/2"  
Shopper: 22 1/2" x 18" x 1 1/2"  
Weight with videocassettes: 45 lbs.  
Without videos: 7 lbs.  
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RETAIL AVAILABILITY DATE: JANUARY 30, 1996

**NATIONALLY ADVERTISED AVAILABILITY DATE: FEBRUARY 2, 1996**

Call Your Sales Representative and Order Today!



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## Hold The Matches: 'Video Fireplace,' Others, Bring Ambience To VCRs

■ BY TERRI HORAK

**NEW YORK**—Looking to add a little snap, crackle, and pop to this year's Christmas festivities? A copy of "Your Christmas Yule Log Fireplace" on cassette could be just the thing.

At least that's the intention of Steve Siporin, creator of "Video Fireplace" and other mood videos

available through his company, Video Naturals, based in Palm Springs, Calif. While the idea of a faux fire—on tape, no less—may inspire snickers, Siporin finds that the simplest products can best stimulate the imagination.

"I've been amazed," Siporin says, "at the different slices of life that find uses for my videos."

In addition to "Your Christmas

Yule Log Fireplace," which has a soundtrack of traditional Christmas music, Video Naturals' \$19.95 line includes the nonseasonal "Video Fireplace," "Video Aquarium," and "Ocean Waves," all with natural sounds, and "Light Sculpture," which has soothing music.

Siporin's tapes have found their way into offbeat places. An Aspen, Colo., limousine company ran "Video

Fireplace" in its cars for a time. "It was a huge hit," says Todd Miller, president of Ute City Limousine. The only problem: Passengers complained about being too warm.

The Kohler Design Center runs "Video Aquarium" in its child's bathroom display.

The director of the forthcoming Jim Carrey movie "The Cable Guy" is considering using one of the videos

as a plot gag; this would not be the first time that Video Naturals get the Hollywood treatment.

Siporin appreciates the business that jokes and running water can generate. But the real purpose of the tapes, made in real time with few cuts, is to create a relaxing mood. The biggest audience is elderly people, he says. "They want things that are interesting and beautiful without much structure."

While Siporin does most of his business through several national catalogs, the line is distributed by Baker & Taylor and ARK Media Group in San Francisco. Alan Kessler, president of ARK, which reaches nonvideo retailers, says that Siporin knows his audience. "The strongest sales are from the 50 and over generation," Kessler notes. "Most of his customers want more."

The retail history of "Video Fireplace" has been hit and miss since its 1982 arrival as the VCR version of the television yule log. But the concept hasn't had much of a problem getting publicity at this time every year.

Cable America's Talking Network online magazine is featuring "Your Christmas Yule Log Fireplace" and "Video Aquarium" in an article on holiday products. In fact, publicity has been so easy to come by that Siporin received media attention even before he had a product.

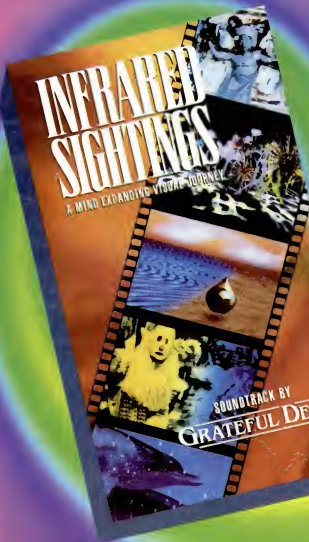
In the fall of 1981, he says, he ran an ad in a cable magazine. "I thought that if anyone answered, then I'd make the product, but I didn't get one answer."

However, the ad did catch the attention of a producer at "Entertainment Tonight," which led to an on-air feature, which led to a financial backer, which enabled Siporin to begin production.

A few months after the title debuted, an Alaskan cable operator started running "Video Fireplace." That, plus other press, resulted in Siporin's first movie break: The tape was written into the script for the Steve Martin movie "The Lonely Guy," released in 1984.

Siporin, an assistant director on "Dutch Cassidy And The Sundance Kid" and "Harper Valley P.T.A.," estimates that he has sold approximately 250,000 copies from his entire line.

## The 20 Minute Antidote To Toxic Media Syndrome...



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# Top Music Videos

THIS WEEK	LAST WEEK	WKS ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS, LABELS, CATALOG NUMBERS AND PROVIDED BY		Type	Suggested List Price
			TITLE, Label	Principal Performers		
*** NO. 1 *** Distributing Label, Catalog Number						
1	1	3	LIVE FROM AUSTIN, TEXAS Columbia Music Video Sony Music Video 50130	Steve Ray Vaughan & Double Trouble	U	\$19.98
2	3	2	PULSE A Columbia Music Video Sony Music Video 50321	Pink Floyd	U	\$19.98
3	5	1	THE WOMAN IN ME PolyGram Video 8003336603	Shania Twain	U	\$19.95
4	2	6	DESIGN OF A DECADÉ 1986/1996 MCA Music Video Uni. Dist. Corp. 39548	Janis Joplin	U	\$19.98
5	7	2	CRAZY VIDEO COOL 5 West Home Video BMG Video 27331-3	TLG	U	\$14.98
6	4	3	LIVE INTRODUCTION American Home Video Rerelease 338424	Lester	U	\$19.98
7	6	4	EL CONCIERTO Warner Home Video 11637	Luis Miguel	U	\$19.98
8	9	22	VIDEO GREATEST HITS-MYSTERY A Epic Music Video Sony Music Video 50123	Michael Jackson	U	\$19.98
9	11	8	LIVE AT THE ACROPOLES A Private Music Video 82163	Yanni	U	\$19.98
10	10	4	SUMMER CAMP WITH TRUCKS MCA Music Video Uni. Dist. Corp. 39548	Hootie & The Blowfish	U	\$19.98
11	8	4	LIVE FROM LONDON PolyGram Video 800332193	Blur	U	\$19.95
12	13	2	HELL FREEZES OVER A Epic Music Video Uni. Dist. Corp. 39548	Engles	U	\$19.98
13	12	16	REAL LIVE MCA Music Video Uni. Dist. Corp. 32743	Rena Medvire	U	\$19.98
14	16	39	OUR FIRST VIDEO A Columbia Music Video Sony Music Video 50133	Mary Kate & Ashley Olsen	U	\$23.95
15	14	40	YOU MIGHT BE A REDNECK IF... Warner Home Video 338116	Jeff Foxworthy	U	\$19.98
16	21	2	THE ROAD HOME Columbia Music Video 501-3	Heart	U	\$19.95
17	20	11	PEARY COME'S CHRISTMAS CONCERT Video Treasures 5001-3	Fany Comto	U	\$19.98
18	11	4	THE 3 TENGERS IN CONCERT 1994 A Meridian Entertainment 80532-3	Cameras, Domingos, Fayeoff (Mets)	U	\$19.98
19	20	11	THE FIRST U.S. VISIT Arista Corp. Lit. M/F Home Video 6218	The Beatles	U	\$19.98
20	NEW	1	LIVE... HE'S BEEN FATHFUL Warner Home Video 338430	The Brothers Johnson	U	\$19.95
21	11	8	GREATEST HITS-FROM THE BEGINNING Warner Home Video 338430	Tina Turner	U	\$19.98
22	NEW	1	SING OUT WITH RON KENLY Jive Video Video 2382	Ron Kenely	U	\$19.95
23	11	8	LIVE Curt Video 127706	Ray Stevens	U	\$19.98
24	11	6	THE COMPLETE BEATLES A MCA Music Video Sony Music Video 700156	The Beatles	U	\$19.98
25	22	6	EVERLASTING GLORIA Columbia Music Video Sony Music Video 50128	Gloria Estefan	U	\$19.98
26	21	56	THE BOB MARLEY STORY A MCA Music Video Sony Music Video 440039239	Bob Marley And The Wailers	U	\$19.95
27	26	6	BARBARA THE CONCERT A Columbia Music Video Sony Music Video 50115	Barbra Streisand	U	\$19.98
28	NEW	1	CONCERT OF A LIFETIME MCA Music Video 253	Roy Lichtenstein	U	\$19.98
29	21	21	DEAD ABOVE Meridian Home Video 31131	Grateful Dead	U	\$19.95
30	NEW	1	REVEAL Columbia Music Video 4654	Gather Vocal Band	U	\$19.98
31	25	29	AN HOUR WITH TIM Curt Video 77742-3	Tim McIlwain	U	\$19.95
32	25	83	LIVE! TONIGHT SOLD OUT A Columbia Music Video Uni. Dist. Corp. 39541	Nirvana	U	\$19.98
33	21	6	WATERSEED Columbia Music Video Sony Music Video 49395	Indigo Girls	U	\$19.98
34	NEW	1	THE SWEETEST SONIC I KNOW MCA Music Video Sony Music Video 440039239	Gather Vocal Band	U	\$19.98
35	28	103	LIVE! SWEET RINGE & PURGE A Elektra Entertainment 5194	Metallica	U	\$19.98
36	32	82	BOYZ II MEN THEN IT SHOWS A Meridian Home Video Video 803425653	Boyz II Men	U	\$19.95
37	29	32	NO QUARTER UNLEASHED Warner Home Video Entertainment 80200-3	Jimmy Page & Robert Plant	U	\$19.98
38	37	14	LIVING, LOVIN' & ROCKIN' THAT JUKERBA A Meridian Home Video 311723-3	Alan Jackson	U	\$14.98
39	33	35	NRAJ JAM THE MUSIC VIDEOS CBS/Fox Video Video 4301	Various Artists	U	\$14.95
40	NEW	1	MARK IN MOTION MCA Music Video 1193	Mark Volvo	U	\$19.95

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# 'Star Wars' At Million Mark; 'Jurassic Park' At 600,000

ONE MILLION ON DISC. With editions of the new individual THX editions of the "Star Wars" trilogy, FoxVideo has leapt into hyperspace in the laserdisc market. To date, the three movies combined have sold more than 1 million units, according to Dave Goldstein, FoxVideo senior VP of operations. That landmark figure includes sales for all the laser "heroisms" of the series over the years, he says.

Goldstein estimates that each movie has sold "in the ballpark of 350,000 units," with "Star Wars" slightly out-selling "The Empire Strikes Back" and "Return Of The Jedi." The series accounts for three of the top-selling laser titles of all time, ranking with "Top Gun," "Terminator 2: Judgment Day," and "Jurassic Park" in the range of 300,000-400,000 copies. All but the last film have had multiple laserdisc releases in different years.

The George Lucas epic, first launched by CBS/Fox Video on disc,

## LASER SCANS

by Chris McGowan

were packaged by Fox and current distributor Image Entertainment in 1993 as a \$49.98 THX special-edition boxed set, which has sold approx. 700,000 units, according to Goldstein. The latest sales surge was in August, when Image released individual THX editions of the "Star Wars" movies. Approximately 100,000 copies have been sold of the 1995 versions, pushing the trilogy's cumulative record sales past the 1 million mark.

Goldstein also says that FoxVideo's "True Lies" has sold almost 150,000 copies and that "Speed" has sold more than 200,000 copies. Both discs were released by Image.

JURASSIC INTRODUCTION: Meanwhile, MCA/Universal's "Jurassic Park" has achieved another laser sales record, hitting 600,000 units worldwide, says Calleen Benn, VP of videodisc products for MCA Home Entertainment Group. Domestically, "Jurassic" has sold 350,000-400,000 units, she adds.

MCA/Universal will release special editions of "Apollo 13" and "E.T. The Extra-Terrestrial" in its Signature Collection in 1996, says Benn. As for "E.T.," she says, "We're talking now with Steven Spielberg about what will go on it." The Signature Collection, which debuted this year, will also issue special editions of 1941, "Tremors," "Out of Africa," John Carpenter's "The Thing," and Brian De Palma's "Scarface" next year.

Just out in the Signature Collection edition of Spielberg's "Jaws," an ambulatory laserdisc boxed set (videodisc, THX, CAV, extras, \$149.98) that includes a super-high-quality

# Top Video Rentals

THIS WEEK	LAST WEEK	WKS ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS		Type	Suggested List Price
			TITLE (Rating)	Label Distributing Label, Catalog Number		
*** NO. 1 *** Distributing Label, Catalog Number						
1	3	3	BATMAN FOREVER PG-13	Warner Home Video 15100	V	\$19.98
2	1	5	WHILE YOU WERE SLEEPING (PG)	Hollywood Pictures Home Video 5396	V	\$19.98
3	2	10	PULP FICTION (R)	Miramax Home Entertainment Burns Video Home Video 1438	V	\$19.98
4	5	3	THE SANTA CLAUSE (G)	Walt Disney Home Video Burns Video Home Video 3633	V	\$19.98
5	4	7	FRENCH KISS (PG-13)	FoxVideo 8823	V	\$19.98
6	28	2	BAD BOYS (R)	Columbia TriStar Home Video 10713	V	\$19.98
7	7	6	ROB ROY (R)	MGM/UA Home Video 905228	V	\$19.98
8	6	6	CASPER (PG-13)	MCA/Universal Home Video Uni. Dist. Corp. 62566	V	\$19.98
9	5	5	TOMMY BOY (PG-13)	Paramount Home Video 33131	V	\$19.98
10	8	7	DON JUAN DEMARCO (PG)	New Line Home Video Turner Home Entertainment 42077	V	\$19.98
11	15	15	OUTBREAK (R)	Lowell Home Video 13632	V	\$19.98
12	NEW	1	MAD LOVE (PG-13)	Touchstone Home Video Burns Video Home Video 5256	V	\$19.98
13	NEW	1	FRIDAY (R)	New Line Home Video Turner Home Entertainment 2019	V	\$19.98
14	11	3	EXOTICA (R)	Miramax Home Entertainment Burns Video Home Video 4704	V	\$19.98
15	NEW	1	MY FAMILY (R)	New Line Home Video Turner Home Entertainment 66152	V	\$19.98
16	12	4	THE PERIZ FAMILY (R)	Home Vision Entertainment 72043	V	\$19.98
17	13	4	TALES FROM THE HOOD (R)	HBO Home Video 91217	V	\$19.98
18	14	3	JURY DUTY (R)	Columbia TriStar Home Video 96723	V	\$19.98
19	16	1	JUST CAUSE (R)	Warner Home Video 13623	V	\$19.98
20	NEW	1	MAJOR PAYNE O - PG-13	MCA/Universal Home Video Uni. Dist. Corp. 62323	V	\$19.98
21	17	8	THE MADNESS OF KING GEORGE 3	Home Vision Entertainment 60131	V	\$19.98
22	19	10	KISS OF DEATH (R)	Furthest 8782	V	\$19.98
23	NEW	1	GORDY (G)	Miramax Home Entertainment Burns Video Home Video 1499	V	\$19.98
24	21	7	THE BASKETBALL DIARIES (R)	PolyGram Video 8005359993	V	\$19.98
25	NEW	1	CRIMSON TIDE (R)	Hollywood Pictures Home Video Burns Video Home Video 5255	V	\$19.98
26	18	5	VILLAGE OF THE DAMNED A (R)	MCA/Universal Home Video Uni. Dist. Corp. 62523	V	\$19.98
27	NEW	1	MIRACLE ON 34TH STREET (PG)	FoxVideo 0609	V	\$19.98
28	22	18	CIRCLE OF FRIENDS (PG-13)	HBO Home Video 91214	V	\$19.98
29	26	2	SWIMMING WITH SHARKS (R)	Vidmark Entertainment	V	\$19.98
30	26	32	THE SHAWSHANK REDEMPTION (R)	Columbia TriStar Home Video 74593	V	\$19.98
31	18	4	PANTHER (R)	PolyGram Video 800536203	V	\$19.98
32	NEW	1	DOLORES CLAPHAM (R)	Columbia TriStar Home Video 74733	V	\$19.98
33	10	3	OLDEST LIVING COMMENDATE WOOD TELLS ALL (R)	Cabin Fever Entertainment 07115	V	\$19.98
34	33	9	LOSING ISHAM (R)	Paramount Home Video 32336	V	\$19.98
35	35	14	NOBODY'S FOO! (R)	Paramount Home Video 32341	V	\$19.98
36	27	4	FARINELLI (R)	Columbia TriStar Home Video 10632	V	\$19.98
37	NEW	1	FREE WILLY 2: THE ADVENTURE HOME (PG)	Warner Home Video 18200	V	\$19.98
38	24	2	THE CURE (PG-13)	MCA/Universal Home Video Uni. Dist. Corp. 42055	V	\$19.98
39	34	2	SISTER MY SISTER (R)	A&P Entertainment	V	\$19.98
40	31	2	THE ARBYSTUR (R)	Republic Pictures Home Video 5207	V	\$19.98

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## LASER SCANS

(Continued from preceding page)  
presentation and added Spielberg's home movies, new videotaped interviews with the principals, live shark footage, outtakes, storyboards, production photos, a copy of Peter Benchley's novel, and the John Williams soundtrack on CD. The pressing is limited to 10,000 copies, which should be devoured by voracious laser collectors.

**DIE HARD REBATE:** Consumers who purchase all three of the new Fox Video THX laser editions of the "Die Hard" trilogy will be eligible for a \$15 rebate, says Image spokesman Garrett Lee. The new versions, launching in December and January, are already pushing "Die Hard" and "Die Hard 2: Die Harder" toward

the 100,000-unit mark for cumulative sales (including previous laser releases).

**DOORS DELUXE:** MCA/Universal will launch "The Doors Collection" (218 mins., extras, \$69.98) on laserdisc Dec. 19. Included will be three Doors home videos—"Dance On Fire," "Live At The Hollywood Bowl," and "The Soft Parade"—all directed by keyboardist Ray Manzarek. Included on the disc will be audio commentary by the three surviving members of the famed band and laser-exclusive supplemental material, such as rare Manzarek student films (one of which features singer Jim Morrison's first on-camera appearance), excerpts from drummer John

Densmore's one-man play a jazz adaptation of "The End" by guitarist Robbie Krieger, and a look at assorted Doors memorabilia.

**AC-3 '2HIVAGO':** Just out from MGM/UA is "Doctor Zhivago: 30th Anniversary Edition" (w/ide, AC-3, extras, \$99.98), a superb special edition that includes an introduction by Omar Sharif, screen tests, interviews, and behind-the-scenes footage. The movie has been digitally remastered. Also available is "Fluke" (\$34.98) with Matthew Modine and Eric Stoltz.

**MGM/UA** will unveil Paul Verhoeven's "Showgirls" (AC-3, \$49.99) on disc Dec. 26, followed by "Hackers" (\$34.98)

Feb. 13.

**WIDE AND WATERY:** MCA/Universal bows "Waterworld" (w/ide, THX, \$44.98) on Jan. 30, one week after the VHS release. Due this month and next are "Timebuster" (w/ide, \$44.98), "Beastmaster III: The Eye Of Braxos" (\$34.98), the low-priced "The Land Before Time III: The Time Of The Great Giving" (CLV/CAM, \$24.98), the Abbott & Costello double bill "Hold That Ghost"/"The Time They Let Us Live" (\$59.98), and double feature "Bend Of The River"/"The Far Country" (\$69.98), directed by Anthony Mann and starring James Stewart.

**H** HOUSTON, WE'VE GOT THX: Just

out from MCA/Universal is "Apollo 13" (w/ide, THX, \$44.98), which offers stunning visual and audio quality plus the original theatrical aspect ratio. Also new: "Lily In Winter" (\$34.98), "Mirage" (\$34.98), and the boxed set "The Golden Age Of Science-Fiction Thrillers, Vol. 2" (four movies, \$99.98).

**WARNER REPRISÉ** recently released "The Pretenders: Isle Of View" (77 mins., \$29.98), which captures the acoustic performance by the band at London's Jacob Street Studios this year. WarnerVision has bowed "Hootee & The Blowfish: Summer Camp With Trucks" on disc (90 mins., \$29.98), offering a live performance.

## Billboard

FOR WEEK ENDING DECEMBER 2, 1995

# Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WEEKS AGO	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Estimated Sales (Units)
1	1	7	PULP FICTION	Miramax Home Entertainment Image Entertainment 3614	John Travolta Samuel L. Jackson	1994	R	31,900
2	10	3	BATMAN FOREVER	Warner Home Video 15100	Val Kilmer Jim Carrey	1995	PG-13	29,300
3	2	9	THE LION KING	Walt Disney Home Video Image Entertainment 2927	Animated	1994	G	25,900
4	3	25	CINDERELLA	Walt Disney Home Video Image Entertainment 410	Animated	1950	G	25,900
5	7	3	WHILE YOU WERE SLEEPING	Hollywood Pictures Home Video Image Entertainment 5395	Sandra Bullock Bill Pullman	1995	PG	25,300
6	4	5	CASPER	MCA/Universal Home Video Uni Dist. Corp. 42571	Christina Ricci Bill Pullman	1995	PG-13	24,900
7	5	43	STAR WARS	FoxVideo Image Entertainment 8763-85	Mark Hamill Harrison Ford	1977	PG	24,500
8	6	37	THE EMPIRE STRIKES BACK	FoxVideo Image Entertainment 8764-85	Mark Hamill Harrison Ford	1980	PG	23,900
9	RE-ENTRY	TOP GUN	Paramount Home Video Pioneer Entertainment (USA) L.P. 1692	Tom Cruise Kiefer Sutherland	1986	PG	23,900	
10	8	3	ROB ROY	MGM/UA Home Video Pioneer/Video Ent. 105410	Liam Neeson Jessica Lange	1995	R	24,800
11	5	29	RETURN OF THE JEDI	FoxVideo Image Entertainment 8765-85	Mark Hamill Harrison Ford	1983	PG	24,500
12	12	13	OUTBREAK	Warner Home Video 13632	Dustin Hoffman Morgan Freeman	1995	R	23,900
13	NEW ▶	FRENCH KISS	FoxVideo Image Entertainment 8823-85	Meg Ryan Kevin Kline	1995	PG-13	23,900	
14	11	7	DON JUAN DEMARCO	New Line Home Video Image Entertainment 4027	Johnny Depp Merlino Brando	1996	PG-13	23,900
15	13	17	STAR TREK GENERATIONS	Paramount Home Video Pioneer Entertainment (USA) L.P. 323988	William Shatner Patrick Stewart	1984	PG	24,400
16	NEW ▶	MIRACLE OF 34TH STREET	FoxVideo Image Entertainment 8689-85	Richard Attenborough Elizabeth Perkins	1984	PG	24,900	
17	NEW ▶	EXOTICA	Miramax Home Entertainment Image Entertainment 4700	Bruce Greenwood Mia Kirshner	1995	R	23,900	
18	19	3	RE-ANIMATOR	Elite Entertainment Image Entertainment 4323	Jeffrey Combs David Geary	1988	NR	40,900
19	20	11	CLERKS	Miramax Home Entertainment Image Entertainment 3618	Steve Oedekerk Jeff Anderson	1994	R	26,900
20	17	19	PINK FLOYD: PULSE	Columbia Music Video Sony Music Video 50121	Rink Fyfe	1995	NR	29,900
21	15	9	THE QUICK AND THE DEAD	Columbia TriStar Home Video 73516	Sharon Stone Gene Hackman	1995	R	24,900
22	16	5	KISS OF DEATH	FoxVideo Image Entertainment 8782-85	David Caruso Nicolas Cage	1995	R	30,900
23	NEW ▶	FARINELLI	Columbia TriStar Home Video 10626	James Frawley Enrico Lovasio	1995	R	34,900	
24	22	5	JANET JACKSON: DESIGN OF A DECADE 1986/1995	AMM Video Image Entertainment 6577	Janet Jackson	1995	NR	29,900
25	21	35	STARGATE	New Line Home Video Pioneer Entertainment (USA) L.P. 20190	Kurt Russell James Spader	1994	R	44,900

• 17A grade certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail set against retail for theatrically released programs, or at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. • 17A pattern certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard® Publications.

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# Reviews Preview



**POP**  
**DOH MENLEY**  
*Actual Miles: His Greatest Hits*  
 PRODUCERS: Various  
 Genre: 14824  
*Featured in Music To My Ear, Oct. 28.*

**THE MEMORY OF THINGS**  
 PRODUCERS: Various  
 Genre: 14824  
*Featured in Music To My Ear, Nov. 25.*

**PASSENGERS**  
*Original Soundtracks 1*  
 PRODUCERS: Various  
 Genre: 14824  
*Featured in Music To My Ear, Nov. 25.*

Group consisting of the members of U2 plus their longtime associate Brian Eno sounds like a perfect marriage between the Irish superstars' leading-edge rock sound and the eccentric British producer's most daring sonic experiments. Made up of tunes written for mostly imaginary films, the album plays like an ambient music extravaganza, except where U2 lead singer Bono adds his voice to the mix, infusing it with a refreshing tenderness. Most compelling vocal tracks are "Miss Sarajevo," with Bono and Luciano Pavarotti; "Ella Ella America," a caustic Bono performance; and moodily "Ho Okashi," featuring Japanese-American performance artist "Rita Takahashi." Other standouts include instrumental "I Need Colors" and "Empty 'One Minute Warning."

**MEAT LOAF**  
*Welcome To The Neighborhood*  
 PRODUCERS: Ben Newton, Jim Lenny Hagel, Steven Van Zandt, Steve Lasker  
 MCA 11441  
 Obviously a dish that can withstand repeat-ordering, Meat Loaf is back on the

**WAYNE SHORTER**  
*Eleotera*  
 PRODUCERS: Rudy Van Gelder, Michael Cascone  
 Blue Note 2748 33581  
 If you're obsessed with Wayne Shorter's new album on Verve, you can look to his recent Blue Note releases from the mid-'80s for a fix of just composing and playing at his finest. The third Shorter title

## SPOTLIGHT



**THE BEATLES**  
*Anthology 1*  
 PRODUCERS: Geoff Martin  
 Capitol/Capitol 34445  
 Highly anticipated anthology—the first of three—catalogs the young lads' earliest days, when they were still known as the Quarry Men in the late '60s, through 1964. The majority of the 60 tracks are either previously unreleased or different takes of commercially released versions. While the initial appeal may seem to be only for die-hard fans, there are enough well-known songs here, in reworked versions, to make even the most casual of Beatles fans beam at the music. Insertion of sound bites from TV shows and interviews will be seen as charming to some, while others will simply find it an intrusion to the music. Much halcyon new track, "Free As A Bird," is a nice treat, but most of the material on the two-disc set is far superior. Especially fun are the outtakes, such as a giggling, goofy version of "No Reply" that remind the listener that these were just overgrown kids creating magic that has stood the test of time.

men with the same ingredients that fans have found palatable through the decades: titillating, adolescent rock anthems ("Where The Rubber Meets The Road"), "Rumour"

## SPOTLIGHT



**GARTH BROOKS**  
*First Horses*  
 PRODUCERS: Hugh Brannum & Melissa Etheridge  
 Capitol Nashville 32800  
 Conjecture was that at this stage in Brooks' career this would be his "White Album"—the Beatles' ovel-gangning epic. Instead, it's more akin to Dylan's "Blood On The Tracks," in that it's a retrospective and a bold new direction. It is Brooks' magic that he can get away with both. The last ballads are as fresh and stunningly country as ever. And his ball-raging songs are breakaway, wide-open, exhilarating sugar, as much about music as emotion. A song like "The Old Stuff" is very telling: He's already nostalgic about the good old days—seem years ago, when he and his band were traveling by van, and now he's got to get a lot of that life forever. Horses and rodeo riding are Brooks' root songs now. A song such as "The Fever" might horrify some, but it's very indicative of the future of country music. Brooks' vision includes that scenario as much as it does a sweet, retelling of the Garden of Eden story. His music is still on a human, storytelling scale.

For the Red Light"; bombastic, operatic ballads ("Original Sin," "Let In The Rain"), and three songs with paralytic titles, including pivotal track "I'd Lie For

## SPOTLIGHT



**MELISSA ETHERIDGE**  
*You Little Secret*  
 PRODUCERS: Hugh Brannum & Melissa Etheridge  
 Island 314 526 154  
 Island is a maverick in North America, Melissa Etheridge is poised to make her mark in the rest of the world with this superbly well-crafted album. Armed with her sharpest material to date, the tightest band with which she's ever recorded, and an in-your-face sound, Etheridge rocks even more passionately than on her previous smash, "Yes I Am." The title track is what will have her racing out of the starting gate, beyond that, "I Want You To Come Over" and "I Could Have Been You" will keep her in the chart race for months. Under pressure to follow up a multiplatinum, platinum album, Etheridge has delivered the goods and then some. A new platform for an artist who has set the pace for female rockers of her generation. Also, a work with across-the-board appeal, from album rock to top 40 to hard rock to modern rock and AC.

You (And That's The Truth)" Notwithstanding a couple of left-field vignettes thrown in for spice, this project covers the familiar ground of the Most of You.

**ACE OF BASE**  
*The Bridge*  
 PRODUCERS: Various  
 Arista 18066  
 Even if it's convenient to churn out pop hits, this Swedish quartet has an unfortunate tendency to repeat itself ad nauseam, peddling drum beats that were already overused on its blockbuster debut album. Among the most radio-friendly cuts are lead single "Identical Life" and "All That She Wants" (re-read "Never Gonna Say I'm Sorry"). Fans who expect nothing more than a reiteration of a formula that was derivative to begin with will be delighted with this release. On the other hand, music lovers with a taste for quality pop are advised to turn to ABBA.

**THE 22 HORSES**  
*Beaker*  
 PRODUCERS: Adam Dalt Lawson and Ulfrey and Carole Johnson, with J. Cole  
 Zena Hour 2010  
 Boston alternative rockers take the next step with their second Zena Hour release (the one distributed by MCA start-up Living Tides). The group has also renewed its trademark lo-fi sound, but has tightened up its writing a bit. Its most inspired moments include lead track "Lullabies," Pretender-inspired "Tron Trip," and the supercharged "Erasmos."

**R & B**  
**R. KELLY**  
 PRODUCERS: Various  
 Jive 01241  
 Arian returns to themes of love and romance after escape into explicit sexual realm demonstrated on previous project, "12 Play," in 1985. Versatility prevails as R&B veteran issues sensual-sounding ballad tracks and groove-laden, midtempo romps. Kelly's in-the-pocket production blends pleasingly with convincing, emotional vocals. Album underscores diversity with the bonus "You To Me Be Happy," which features a slow-cool rap by the Notorious B.I.G.; the "Down Low (Nobody Has To Know)," featuring Ernie and Ronnie Lieke; the trademark vocal-and-chorus ballad "Religious Love"; and the urgent, gospel-textured "Trade In My Life."

**RAP**  
**COOLIO**  
*Coolio's Paradise*  
 PRODUCERS: Various  
 Tommy Boy 1141  
 Platinum artist's Cali-bred hip-hop offers a pleasant alternative to Dr. Dre's  
 (Continued on next page)

## VITAL REISSUES

In Blue Note's *Soloist* series, "Eleotera," comes from a 1967 quartet date. The set features four Shorter originals, including "Evryday," a sublime ballad reminiscent of Shorter's work with Miles Davis, and "Indian Jump," a scorching Coltrane-esque mood piece. The first Coltrane solo was "The All-Singing Eye," a complex, more "out" from than in '67.

second was the recent "Soloist-alternative," a '67 sesite date with the enduring track "Tom Thumb." All excellent, the album features Herbie Hancock in his early glory.

**TONY T. HALL**  
*Shyrileyne*, Phil. Philosopher  
 COMPANION PRODUCER: Earl B. Demaris  
 Mercury 314 526 992  
 This songwriter/arranger is semi-

retired from the country music scene, so this retrospective two-CD box is welcome. The 50 remarkable songs represent a wide scope: There are two previously unreleased tracks; duets with Dave Dudley, Bill Monroe, and Johnny Cash; and an illustrated booklet with notes by Gorman and a discography.

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# On News & Previews

(Continued from preceding page)

hard-edged g-funk lifestyle. Instead of raps made by thugs for thugs, the material is more melodic, more thoughtful, more open to grow on, embracing such topics as self-respect, safe sex, and the importance of education. The grooves supporting them are mellow and joyously melodious, all of which bodes well for cross-generational acceptance of the artist. Like the title track, funksters singer L.U., current single "Too Hot" starts a stirring chorus courtesy of former Funky Bunch member and funk singer JT "Yah" Yareurey U. (he's B-side, meanwhile, bring E-G, Kam, and Cosmic) that's just as adept at capturing another era as they've always been on Tuff's excellent albums. Barrett's debut was promising, but he really comes into his own on this album. His vocals sound more self-assured, and he contributes his considerable songwriting talents on six cuts, including the rockin' "Jimmy Got Saved" and the introspective "In Time," both co-written with Holzman. Other outstanding cuts include "Write It On My Heart," "He Still Moves Stones," and "Goin' To," the latter of which serves as a great cue for everyone too busy to stop and smell the roses.

## COUNTRY

**PRairie Oyster**  
Only on CD  
**PROducers:** Steve Fipple and Prairie Oyster  
**SW 72455 11115**  
For a band that markets so many styles—from a honky-tonk twang to rockabilly and on and on—Prairie Oyster maintains a routine and distinctive individuality. Happens when it's not being awfully dead. And it doesn't hurt that they write very well. This Canadian sextet has become a more time south of the border.

**ROMA REEVE**  
**After The Dance**  
Only on CD  
**PROducers:** Steve Fipple and Prairie Oyster  
**SW 72455 11115**  
After three albums on Mercury, Reeve has taken a Nashville-style detour, collaborating with more confidence and an easier delivery. A superb interpreter, she's found good music writers in Neal King, Bob McDill, and Bob Crosby. Her own self-penned song "One Way Ticket," written with Jimmy Grubbs) is an eloquent strong woman statement that's very much fit the young woman's aesthetic emerging in country.

## JAZZ

**STEVE GROSSMAN**  
Tune To Smile  
**PROducers:** Stan Davis, George A. King, Jesse Jacobs  
**Dues 38546**  
Steve Grossman's latest straight-ahead set brings him together with trumpeter Ted Curson and master drummer Elvin Jones in an ideal showcase for his grizzled, authoritative saxophones. Aside from the handsome originals as the bossip, up-tempo "Ectoparasitic" and stand-out classic "415 Central Park West," smoothly crafted tunes like Jones' hard-bop "E.C.J.'s Blues" and "Standards as a Bright, Bunchy" "This Time The Devins' On Me" and, simply, "Dear Mom" on "I'm Confused" and "Milk There Was You."

**MARK ISHAM**  
Blue Sun  
Only on CD  
**PROducers:** Mark Isham  
**Capitol 67227**

As a film composer, Mark Isham has been the bigger draw behind Hollywood, imbuing film after film with affecting music ("Quiet Show," "Romeo Is Back," "The Moderns"), delivering, as an artist for Warner Hill and Virgin, he created electronic, quasi-instrumental mood music, selling hundreds of thousands of albums, and winning a Grammy. Here, he turns his composing and trumpet-playing skills to jazz—both jazz—on a relaxed and serious skill. The tunes above all rate on "Blue Sun," so both Isham and his band have a lot to be lauded in each other's roles. But, still, this is cool jazz, in and out.

the tradition of pre-electric Miles with a little "In A Silent Way" thrown in. A gorgeously eminently accessible album that will garner as many fans as hear it.

## CONTEMPORARY CHRISTIAN

**BRIAN BARRETT**  
**Nailed In Stone**  
Only on CD  
**PROducers:** Bob Telfer & James Holzman, Jr.  
**SW 72455 11115**  
Barrett has one of those warm, smooth, inviting voices that underscores the firm conviction of his contemporary songs on his sophomore album. Tuff (formerly a Christian artist who now records as "Warner Bros. country division) and longtime compatriot James Holzman Jr. produced this project, and it shows, as just as adept at capturing another era as they've always been on Tuff's excellent albums. Barrett's debut was promising, but he really comes into his own on this album. His vocals sound more self-assured, and he contributes his considerable songwriting talents on six cuts, including the rockin' "Jimmy Got Saved" and the introspective "In Time," both co-written with Holzman. Other outstanding cuts include "Write It On My Heart," "He Still Moves Stones," and "Goin' To," the latter of which serves as a great cue for everyone too busy to stop and smell the roses.

## JONATHAN PIERCE

**Low Love**  
Only on CD  
**PROducers:** Michael Gervino, John and Dixie Clayton, Guy Roche  
**Cap 77790**  
Working with the Imperials and currently a member of the Gaither Vocal Band, Jonathan Pierce makes a solo recording that serves as a real gem in the pop world. The title cut is a smooth, uplifting tune embellished by the soulful edge in Pierce's voice. "I Helped You" is a beautiful ballad that would sound at home on Christian and mainstream radio. Other strong cuts include "Carry You With Me," "Healing Hands," and "Love So Strong."

## CLASSICAL

**RAMEAU: Nuptials of St. Marc**  
Minkwitz, Victor Foucquet, Veronique Genes, Bernarde Filz, Ensemble Vocal Saitoy, Les Musiciens du Louvre  
**SW 445 483**  
Jean-Philippe Rameau's opera is also among his most beautiful creations, overflowing as it is with ravishing music. Inhabited instrumentally, color, and affecting vocal parts. In this sumptuous live recording on period instruments, conductor Marc Minkowitz brings out the power of the ensemble passages without staining on the work's delicate charm. The production is never less than exciting, there are moments—as in Bernarda Fink's rendition of Thredon's deeply moving laments—that it takes your breath away.

## CHRISTMAS

**THE TRACTORS**  
**Have a Merry Christmas**  
**PROducers:** Steve Tracy & Bill Johnson  
**SW 14805**  
It's hard to be unconvictional Christmas album, but one that rocks out. It's an eclectic mix of traditional and original material, deflected with very little unwelcome guest from the Tractors. From boogie to swing, from Buck Owens to traditional jazz, the album's consistently meant to take these guys, and it shows.

## POP

**THE BEATLES FOR PEACE** (4:34)  
**PROducers:** John Lennon, Paul McCartney, George Harrison, Richard Starkey, Jeff Lynne  
**SW 72455 11115**  
The Beatles' new CD, *Let It Be...Naked*, is a collection of their best songs from the last five years. It's a great collection of their best songs from the last five years. It's a great collection of their best songs from the last five years.

**SEAL DON'T STOP BELIEVING** (4:32)  
**PROducers:** Seal, Don't Stop Believing  
**SW 72455 11115**  
Seal may be several angles deep into his year-old, 4-million-selling sophomore effort, but this track sounds as fresh as they can be. His increasingly recognizable voice soars with dramatic flourish and a lush orchestration. It gives his high quality—not to mention his high energy—the "No. 1" single "Kiss From A Rose"—this should be a killer hit at top 10, radio.

**A. Z. GIMNEYS YOU** (3:20)  
**PROducers:** Pale Rock  
**SW 72455 11115**  
A-Z's style is a nice combination of aggression and intelligence, placing him in the new-garage category. This track, which should appeal to perverts and popsters alike.

**BIG MOUNTAIN GET TOGETHER** (3:59)  
**PROducers:** Anne Zepher, Jeff Adachi, Bruce Cockburn  
**SW 72455 11115**  
Gig 7845 is a winner! Big Mountain's reggae-infused hippie troupe, which has successfully penetrated the pop market in the past, issues what could be its biggest hit to date. Although covering this Youngbloods folk-pop tune, it's a real gem in the rockabilly scene in the past. And the truth is that the words of this tune are still quite relevant to us as well today in this track's shuffling rhythm content. Added fun and audience reach can be found in the album's well-written and often de la Mano version. From the act's imminent album, "Resistance."

**SIGA WHAT'S UP START** (3:47)  
**PROducers:** Ron Lawrence, Derek Avigdor  
**SW 72455 11115**  
Siga What's Up Start is a great example of a new-garage band that's making a name for itself in the pop world. The title cut is a great example of a new-garage band that's making a name for itself in the pop world. The title cut is a great example of a new-garage band that's making a name for itself in the pop world.

## R&B

**SMOKIN' ARMADILLOS LET YOUR HEART LEAD YOU** (3:21)  
**PROducers:** Smokin' Armadillos  
**SW 72455 11115**  
Smokin' Armadillos Let Your Heart Lead You is a great example of a new-garage band that's making a name for itself in the pop world. The title cut is a great example of a new-garage band that's making a name for itself in the pop world.

**RUN FACTORY CELEBRATION** (3:44)  
**PROducers:** Run-DMC  
**SW 72455 11115**  
Run-DMC's new CD, *Raising Hell*, is a collection of their best songs from the last five years. It's a great collection of their best songs from the last five years. It's a great collection of their best songs from the last five years.

**M.C. HAMMER GUN UP UNDER** (5:17)  
**PROducers:** M.C. Hammer  
**SW 72455 11115**  
M.C. Hammer's new CD, *Hammer*, is a collection of his best songs from the last five years. It's a great collection of his best songs from the last five years. It's a great collection of his best songs from the last five years.

**DAWN SIMONE I MISS YOU SO MUCH** (3:51)  
**PROducers:** Paul Simon  
**SW 72455 11115**  
Dawn Simone's new CD, *I Miss You So Much*, is a collection of her best songs from the last five years. It's a great collection of her best songs from the last five years. It's a great collection of her best songs from the last five years.

**BANANARAMA EASY SHADE** (3:44)  
**PROducers:** Bananarama  
**SW 72455 11115**  
Bananarama's new CD, *Easy Shade*, is a collection of their best songs from the last five years. It's a great collection of their best songs from the last five years. It's a great collection of their best songs from the last five years.

**KERRY CHEENEY GRANDMA TALK ME SO** (3:29)  
**PROducers:** Kerry Cheeneay  
**SW 72455 11115**  
Kerry Cheeneay's new CD, *Grandma Talk Me So*, is a collection of her best songs from the last five years. It's a great collection of her best songs from the last five years. It's a great collection of her best songs from the last five years.

**SMOKIN' ARMADILLOS LET YOUR HEART LEAD YOU** (3:21)  
**PROducers:** Smokin' Armadillos  
**SW 72455 11115**  
Smokin' Armadillos Let Your Heart Lead You is a great example of a new-garage band that's making a name for itself in the pop world. The title cut is a great example of a new-garage band that's making a name for itself in the pop world.

**EARTH GYRAL LOVE OF MINE** (3:21)  
**PROducers:** Earth Gyral  
**SW 72455 11115**  
Earth Gyral's new CD, *Love of Mine*, is a collection of their best songs from the last five years. It's a great collection of their best songs from the last five years. It's a great collection of their best songs from the last five years.

**SAUCE DORÉ WHAT'S MY TIME** (4:00)  
**PROducers:** Sauce Doré  
**SW 72455 11115**  
Sauce Doré's new CD, *What's My Time*, is a collection of their best songs from the last five years. It's a great collection of their best songs from the last five years. It's a great collection of their best songs from the last five years.

**COLLIN HAYE** (3:21)  
**PROducers:** Collin Hayer  
**SW 72455 11115**  
Collin Hayer's new CD, *Collin Hayer*, is a collection of his best songs from the last five years. It's a great collection of his best songs from the last five years. It's a great collection of his best songs from the last five years.

**SMOKIN' ARMADILLOS LET YOUR HEART LEAD YOU** (3:21)  
**PROducers:** Smokin' Armadillos  
**SW 72455 11115**  
Smokin' Armadillos Let Your Heart Lead You is a great example of a new-garage band that's making a name for itself in the pop world. The title cut is a great example of a new-garage band that's making a name for itself in the pop world.

**RICCOFRET WHAT DO I KNOW** (3:29)  
**PROducers:** Riccofret  
**SW 72455 11115**  
Riccofret's new CD, *What Do I Know*, is a collection of his best songs from the last five years. It's a great collection of his best songs from the last five years. It's a great collection of his best songs from the last five years.

**SMOKIN' ARMADILLOS LET YOUR HEART LEAD YOU** (3:21)  
**PROducers:** Smokin' Armadillos  
**SW 72455 11115**  
Smokin' Armadillos Let Your Heart Lead You is a great example of a new-garage band that's making a name for itself in the pop world. The title cut is a great example of a new-garage band that's making a name for itself in the pop world.

**ALBUMS:** SPOTLIGHTING releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL RELEASES: Releases of album special, archival, and commercial interest, and outstanding collections of works by or on one of our picks (PICKS) — as release predicted to hit the top half of the chart in the corresponding format. CRITICAL CHOICES (C) — New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO WATCH (M) — New releases, regardless of chart potential, recommended because of their musical merit. NEW AND NOTeworthy: Highlights new and noteworthy releases worthy of attention. Cassette, vinyl or CD singles equally applicable for most titles (but format is reserved in the category with the broadest availability). Releases available in both audio and/or in VHS are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, NY 10036. Send R&B albums to J.R. Reynolds, Billboard, 2055 Westchester Blvd., Los Angeles, CA 90026. Send country releases to Chet Flippo, Billboard, 49 Westchester Blvd., Nashville, TN 37203. Send Latin albums to John Lambert, 801 E. Valley Road, Louisville, KY 40219. Send recordings Marilyn Gilmer (A.L.), Hawkwind (MCA), and L.A. Lingerie (Broadway/Casablanca), etc. Double vinyl releases (A.L.), Deborah Evans Price (Contemporary/Columbia/Nonesuch), Gordon G. Epstein (Juno), Dan Lussicki (New age), etc.

(Continued from preceding page)

about following your heart." The production complements the lead singer's use of a solid country vocal, and the result is a song that should open doors at country radio for the Armadillos.

## DANCE

CHERRY "PEPSI" RILEY God Lovin' Her

**PRODUCTION:** Michael Bane  
**WRITER:** Evelyn McDonnell and Ann Powers  
**ARTIST:** Cherry "Pepsi" Riley  
**WHEELER:** not listed  
**RECORDING:** "Stonewall" label  
**Release:** 65 (12-track single)  
It has been far too long since Riley recorded a single that has a chance of being a non-sensuous diva styling. She more than makes up for her absence with this charging pop-house mover, in which she reveals increased power and a far more flexible range. Adding to this double-record set is her potential in Eric "E-Stonewall" Miller's post-production. He complements the song, while also injecting an extra splash of soul and a bygone loop or two. Just look up. Contact: 201-568-2066.

**BRITUAL AC/DC Definition of House Music** (see below)

**PRODUCTION:** Michael Bane, Anthony Acid  
**WRITER:** R. Marqueti, A. Caputo  
**ARTIST:** BRITUAL AC/DC  
**WHEELER:** not listed  
**RECORDING:** "Stonewall" label  
**Release:** 07591 (12-track single)  
Pairing off renegade underground groove-providers, Brutal Bill and Anthony Acid have previously made some magic with "Program 1" but once again extremely fruitful. This disc, tribal and noisy, is covered with infectious keyboard loops and tasty vocal bits, adding up to an anthemic effort that is

designed for peak-hour applause. More persuasive and vigorous is the flip-side jam, "Cannibals." Look for both of these cuts on Emitter's impending "Future Sound of New York 2" compilation album. Contact: 212-465-7230.

**EMERGENCY BROADCAST NETWORK 3:18**

**PRODUCTION:** Jack Dargatz  
**WRITER:** Emergency Broadcast Network  
**ARTIST:** EBN  
**WHEELER:** Frankie Bones, Eric Roberts  
**TV:** 4711 (3-CD set)  
How little do we know about this leading EBN connection. Go into this for its capacity to trigger pure sensory catharsis. Frankie Bones' remix smooths the track out slightly, though he does a fine job of using the original track's assaulting intentions. Eric Roberts' Blues, on the other hand, seldom uses some of the sonic blow of the track, coating its percussion with trippy transcendental key-strokes. Contact: 212-974-8410.

## AC

**PETER CETERA Faithfully** (12 CD)

**PRODUCTION:** Andy Hill, Peter Cetera  
**WRITER:** James Taylor  
**PUBLISHER:** Harmonia Cantantini/Signet III  
**Release:** 84418 (12-CD set)  
Quickly on the heels of Cetera's recent hit duet with Crystal Bernard comes this best pending declaration of love. You get everything you might expect from a Cetera recording here—from its sky-scaring tenor vocals to grand instrumentation and booming climax. Singles like this are like visits from Noel and Edie. There are no jobbing surprises and all of the warm comfort of familiarity. Not a bad deal, actually. Contact: 615-327-0770.

**DAVID NEWMAN WITH LYLE LOVETT**

**YOU'RE Gotta Be A Friend In Me** (2-CD)

**PRODUCTION:** Mike Wolf, Don Davis, Jim Fleming, Randy Newman  
**WRITER:** R. Newman  
**PUBLISHER:** Epic/Dunay, WCAP  
**WHEELER:** 60683 (12-CD set)

This shuffling pop-ditty from the soundtrack to the Disney film "Top Story" has already become too knobby on AC tastemakers—and with good reason. Newman is at his most vocally engaging when he sings about toothpaste and toothbrush instrumentation and unendingly bright lyrics. Lovett is a delightful complement, as is his understated grin giving a sweet hit to his every note. A nice recording that will please adults and kids alike.

**GIORJA ESTEFAN Mas Alla Soyando** (12 CD)

**PRODUCTION:** Estefan Castro Jr., Abel Santandreu  
**WRITER:** R. Newman  
**PUBLISHER:** Imperial Productions, BMG

**Release:** 9508 (12-track CD set)  
Lyle Lovett's "Aloha" "Aloha" Puerto Rican Spanish-language album has been quickly but thoroughly glossing her fans for a couple of months now, and this sweet acoustic ballad will probably increase the set's profile considerably. Her voice is in excellent form here, and she is surrounded by delicate guitar picking, swirling strings, and light-handed congas. A classic programmer in search of something fresh, but with the safety that comes with a well-known act, need not look any further.

## ROCK TRACKS

**DAVID BOWIE Stangers When We Meet** (1-CD)

**PRODUCTION:** George Stancu, Brian Eno  
**WRITER:** O. Bowie  
**PUBLISHER:** Sire, BMG

**Release:** 9508 (12-track CD set)  
Bowie's second offering from the experi-

mental "Outside" album may prove to be too elusive for those programmers in search of a more obvious pop. However, those who are willing to give this a few spins will uncover a pleasant but subtle pop track that is worth the wait.

**ATTEC Camera Sam** (12-CD)

**PRODUCTION:** Glen Ligon, Alan Westwater  
**WRITER:** R. Garay  
**PUBLISHER:** WEA, WCAP

**Release:** 9508 (12-CD set)  
Rocky Frame and friends continue to churn out concise and instantly catchy pop songs, and this is one of the best that comes out of the current collection. "Frostbite." The song is executed with even parts of acoustic and electric guitar strumming. Frame's slow vocal has a winereal charm that flourishes during the nicely layered string chorus. Longtime fans at modern rock radio are going to devour this, though it really belongs on top 40 radio, where the masses can bank in its beauty. Programmers, take heed.

## RAP

**DA YOUNGSTAS ILLY FUNKWAZT! I Make U Famous** (2-CD)

**PRODUCTION:** Ernest Patten  
**WRITER:** J. Goodson, G. Goodson, E. Patten  
**PUBLISHER:** 10000, G. Goodson

De Nostalgia's Ilyl Funkwazt live to be found between these updated grooves. Unfortunately, the lack of hook is drowned out by a shameless round of profanity that fails to make the grade. A better track is "Blooded And Wu," which contains a guest rap by Mobb Deep.

EDITED BY CATHERINE APPELFELD

## SPORTS

**MLB UNBELIEVABLE!**

**Release:** 9508 (12-track CD set)  
\$14.98

After immortalizing many of baseball's most embarrassing moments in its previously released book "Punch Lines," Major League Baseball/Orient Pictures is set to pay the ultimate respect in this two-disc set that features many of the sport's most colorful players plus favorite son Cal Ripken Jr., as featured, as are Ken Griffey Jr., Barry Bonds, Kirby Puckett, Kenny Lofton, Chuck Carr, and many others. But best the cameras pay too kind of a tribute to baseball jocks, half of the footage turns to the eye-exhilarating pastime of playing veyr to the bilious misanthrope that happened during the most recent season. The video's autumn release should help drive baseball fans to stores throughout the long, cold winter months.

## ANIMATION

**FELIX!**

**Release:** 9508 (12-track CD set)  
\$14.98

One of the silver screen's most legendary of intrepid characters, Felix has been strutting his stuff and wreaking hand-drawn havoc for months in the animated series. This retrospective, which includes six of the feline's most salient silent shorts, speaks volumes about the changing tempo of the society in which Felix first bounced. Beginning with Felix's debut in "Feline Follies" and continuing with "Felix in Hollywood" and "Felix Does It Out," and others, the video also includes rare footage

of Otto Messer, father of the uncannily human cat. The price is a little steep, but true fans will find it worth it. Contact: 212-212-7449.



HAUNTINGS: A CLASSIC COLLECTION

By various authors  
Read by Gerald Wynn Davies  
Series: WEA  
2 hours, 30 minutes, on price listed

**NORTHERN FRIGATS: A DARK FANTASY**

Anthology  
By various authors  
Read by R. Thomson  
Targeted: WEA  
3 hours, 30 audio hours

Of the new mystery/thriller audio publisher that launched in August with two fine Sherlock Holmes collections, here turns to horror books and new. On "Hauntings," Gerald Wynn Davies, best known for his role as a vampire in an "EVA" "EVA" "Knight," sinks his teeth into classic tales by Edgar Allan Poe, Robert Louis Stevenson, and others. Davies creates an effective atmosphere, beginning each story in a cultured, rational voice that becomes breathless and frightened as the horror mounts. The standout piece is Stevenson's "The Body Snatchers." Davies skillfully evokes the patriotism of the character Mr. Arden and the nervous Scottish brewer of his unwilling accomplice, "Northern Frigats" is a collection of contemporary fantasy/horror tales, but unfortunately R.H. Thomson is not a compelling reader. He reads the first story in a measured voice that does not elicit any horror. In "Waiting," he reads a gory description of a woman's haunted corpse as though it were a laundry list. Nor does he provide distinctive voices; in "Manifestations," he reads the words of a wicked witch with nearly a shrill or cackle. It is a shame, because the stories themselves are highly imaginative and intriguing.

EDITED BY MARILYN A. GILLEN

ROLLING STONES VOODOO LOUNGE

Virgin Records/GTE Entertainment  
Hybrid CD/MaxiDisc 10-CD, \$49.95

At long last, satisfaction. From the Stones' (shameless) self, this veyr rock-'n'-roll band comes a world-class music CD-ROM, one that longtime proponents of the multimedia format potential will actually enjoy and their unconvincing friends to buy. As elegant as it is exhilarating, this CD-ROM is as the band itself, the fantastical "Voodoo Lounge CD-ROM" has the Stones' (shameless) self, this veyr rock-'n'-roll band comes a world-class music CD-ROM, one that longtime proponents of the multimedia format potential will actually enjoy and their unconvincing friends to buy. As elegant as it is exhilarating, this CD-ROM is as the band itself, the fantastical



EDITED BY MARILYN A. GILLEN

IN PRINT

ROCK SHE WROTE

Women Write About Rock, Pop, and Rap

Eds. by Bob Moulton and Ann Powers

Women Write About Rock, Pop, and Rap

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is irritating and pompous. And not all of it is published material proper, or straightforward prose: One entry is an indignant press release for Olympia, Wash., indie label Kill Rock Stars written by the band's lead artist and writer, Timiviel. Lisa Carver's "Why I Want To Rape Olivia Newton-John (Because 'I'm A Troubled Youngster' and Jan Uhelack's 'I Dreamed I Was Onstage With Kiss In My Maidenform Bra' are entertaining in their irreverence. Susan van Miller's "The Power of John" offers a refreshingly short revision of Yoko-bashing. And Margaret Miffelin's "The Fallacy Of Feminism In Rock," Christina Kelly's "I Hate Going Backstage," and Lori Tweersky's "Devils Or Angels? The Female Teenage Audience Examined" strike like it's-eye-views in their pursuit of the narrow range of roles for women in music, whether they be fans or musicians.

However, for the editors' hard work at making this sometimes enlightening, sometimes obtuse work what it's not difficult to find anything within the book itself; curiously, the table of contents does not include page numbers. BETH REAHD

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(Continued on next page)



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## BIRTHS

Girl, Zofia Annette, to Steven and Jill Lowy, Nov. 4 in Los Angeles. Father is a partner in the entertainment and new-media law firm Lowy & Zuckler.

Girl, Emily Barbara, to Bob and Melissa Potts, Nov. 9 in Brewer, Maine. Father is PD at WQXC (Q106.5) Bangor, Maine.

Boy, Raul Jouquin Martinez Malo III, to Raul and Betty Malo, Nov. 14 in Nashville. Father is a singer of MCA recording group the Mavericks.

Girl, Tara Ellen, to Joe and Jenny Shanahan, Nov. 4 in Chicago. Father is owner of the Chicago clubs Metro, Smart Bar and Double Door, and manager of Capitol Records band Smoking Popes.

Boy, Ethan Michael, to Jude and Lori Cole, Nov. 15 in Fort Collins, Colo. Father is a singer/songwriter on Island Records.

## DEATHS

Jerome Berger, 64, of long cancer. Nov. 11 in New York. Berger was a longtime entertainment industry lawyer and executive. He began his career in 1959 as an entertainment attorney with Paul Weiss, Rifkind, Wharton & Garrison. In 1968, he joined Ashley Famous International (now ICM) as an agent. From 1966-68, he was responsible for business affairs and business development at Screen Gems. He also served as producer of the Beatles' 1968 animated film "Yellow Submarine." Later in 1968, he served as general counsel for record conglomerate Polygram/KEF/Kama Sutra. From 1987-92, he

was consultant to Island Records. From 1993 until his death, he was counsel to Warner Bros. Pay-TV, Cable & Network Features. He is survived by his wife, Florence; two children, Susan and David; two stepchildren, Melanie and Amy; a brother, Aaron; his wife, Terry; and three stepgrandchildren, Erica, Jeremy, and Jessica. Donations in his memory may be made to the Chemotherapy Foundation, 183 Madison Ave., Suite 403, New York, N.Y. 10016.

Laura Weber, 70, of cancer. Nov. 5 in San Francisco. Weber was a music teacher whose folk guitar lessons were a mainstay of public television in the '60s and '70s. Her two TV series were produced at KQED San Francisco. Her first was "Time For Music," a children's series that aired for six years. Her second, "Folk Guitar With Laura Weber," was at one time carried by 62 stations across the country. Artists Christine Lavin and Nanci Griffith, among other labels, before joining EMI in 1977. Though best known in the blues and jazz fields, Weidling also produced the 1968 Capitol debut by San Francisco rock band Quicksilver Messenger Service and worked with Jim Croce, Bob Scaggs, and Redbone. He served as an editor at down beat magazine during the '80s, and contributed to the jazz publication through the late '80s. Weidling, who was nominated for two Grammy Awards, served as series producer for the Capitol Blues Collection, established in 1985. He is survived by his wife, Darlene, and their children, Renee, Raymond, and Robert.

Ralph Blaine, 81, on Nov. 18 in Broken Arrow, Okla. He was a former singer and Broadway vocal actor. He and Hugh Martin he formed a vocal duet called the Martins in the '30s. They wrote a number of standards, including the Oscar-winning "Merry Little Christmas." "Have Yourself A Merry Little

# LIFELINES

Christmas," and "The Boy Next Door," all of which were part of their score for the classic 1944 musical "Meet Me In St. Louis." Blaine and Martin toured Broadway in 1941 with the musical "Best Foot Forward," which was later made into a film musical. Blaine also collaborated with other songwriters, such as Harry Warren and Harold Arlen. He is survived by his son, George.

Pete Weidling, 60, of a heart attack. Nov. 17 in Rancho Caemanga, Calif. Weidling, who was executive producer of A & R for Cema Special Markets at the time of his death, served as a journalist, editor, label owner, and producer during his 30-year career in the music business. He established Testament Records, a leading blues, jazz, and gospel label, in the early '90s and produced most of the company's sessions; High Tone Records in Oakland, Calif.; recently released the Testament catalog. Weidling went on to produce albums for Prestige, Blueville, Elektra, Arhoolie, and Milestone, and was an A & R executive at Epic and Playboy, among other labels, before joining EMI in 1977. Though best known in the blues and jazz fields, Weidling also produced the 1968 Capitol debut by San Francisco rock band Quicksilver Messenger Service and worked with Jim Croce, Bob Scaggs, and Redbone. He served as an editor at down beat magazine during the '80s, and contributed to the jazz publication through the late '80s. Weidling, who was nominated for two Grammy Awards, served as series producer for the Capitol Blues Collection, established in 1985. He is survived by his wife, Darlene, and their children, Renee, Raymond, and Robert.

# GOOD WORKS

**HOSTS FOR WOMEN'S HEALTH:** Sony Music Entertainment and its executive VP Michele Anthony will host the Women's Health '95 Luncheon (Thursday 5:00) at the Sony Club in New York. The luncheon is an annual forum for professional women to address health concerns and heighten their awareness of medical trends and breakthroughs that affect their day-to-day well-being. All monies raised from the luncheon will benefit the Kristen Ann Carr Fund and Home Alive. The for-profit education established in honor of artist Ann Carr, who died of sarcoma at age 21. Home Alive is a nonprofit collective of performing and visual artists who are committed to combating violence against women through self-defense. Epic Records, a unit of Sony Music, will release a two-CD compilation album in January, featuring unreleased material by such artists as Pearl Jam, Nirvana, and the Presidents Of The United States Of America. Containing Patricia Kiel or Joanne Ortil at 212-883-5047.

at the Laura Belle restaurant. Honored for the event will be New York's Michael Bolton, Salt-N-Pepa, and Elektra Entertainment Group president Seymour Stein. New York congressman Bill Nadler will receive the Heroes Friend of the Arts Award. NARAS president/CEO Michael Greene will be present to give legendary A & R executive Mitch Nadler the Merit Award. Proceeds from the event will provide the initial funding of the New York NARAS Heroes Education Program, which will arrange masterclasses and workshops that are free to professionals and those aspiring to a career in music. Contact: the New York chapter office of NARAS at 212-235-5470.

**THE STEVE & EYDIE SHOW:** The Society of Singers will honor Steve and Eydie Gorme with its fifth Ella Fitzgerald Lifetime Achievement Award Dec. 7 at the Beverly Hilton Hotel in Beverly Hills, Calif. The group, founded by Grammy Award-winning composer Henry Mancini, provides financial assistance to professional singers in need. The event will specify the name of the society's emergency relief fund and a project to benefit the fund. Contact: Kevin Sauckel at 310-275-7777.

**NEW YORK HEROES:** The New York chapter of NARAS hosts its first NARAS Heroes Awards dinner Dec. 5

# CALENDAR

- NOVEMBER**
- Nov. 25, **Tenth Annual Salute To The American Songwriter**, presented by the National Academy of Songwriters, Regency Beverly Wilshire Hotel, Beverly Hills. Call 212-463-7178
- DECEMBER**
- Dec. 4, **18th Songwriter Showcase**, presented by the Songwriters' Hall of Fame and the National Academy of Songwriters, Trumps, New York. Bob Leone will 121-955-9230.
- Dec. 4, **Entertainment Law: The Year In Review**, presented by Stan Schoer and the Entertainment, Arts & Sports Law Association, the New York State Bar Assn., Marriott Marquis, New York. 518-487-5630.
- Dec. 6, **Billboard Music Awards Show**, Coliseum, New York. Bob Dozianoff, 212-536-5000.
- Dec. 6, **Entertainment Law: The Year In Review**, presented by Stan Schoer and the Nashville Bar Assn., BMI office, Nashville. Susan Blum 615-242-9272.
- Dec. 7, **ACLU of Southern California Annual Bill of Rights Dinner**, honoring Capitol Records president/CEO Gary Gersh, Sheraton Universal Hotel, Los Angeles. Megan Ochs, 213-977-9500 x214.

## JANUARY

- Jan. 5-8, **Consonance Electronics Show**, Las Vegas. Convention Center, Las Vegas. 800-237-5655.
- Jan. 21-25, **MIDEM**, Palais des Festivals, Cannes. 212-685-4220.

# Promotion

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • VOX JOX • MUSIC VIDEO • VIDEO MONITOR



Cool Cole, Island artist Jude Cole strummed through an acoustic set at a recent KSCA Los Angeles morning show remote at Starbucks on Malibu Avenue. Saving the moment, from left, are Chuck Mozhstahz and Nicole Sanderson of the KSCA morning show, Cole, KSCA's Mike Morrison, and Island's Dave Berbis.

## Generous Artists A Boon For Radio

### Acts Going Above And Beyond Promo Duties

■ BY CARRIE BORZILLO

LOS ANGELES—Radio station promotion and marketing directors have been known to bend over backward to persuade artists to perform free at benefit concerts, donate their prized possessions for charity auctions, and engage in wacky promotions.

However, as radio builds solid relationships not only with label reps but with the talent, artists sometimes go above and beyond the normal show of support for a station without any coaxing.

Recently, Hestaeekers chart toppers Blessed Union of Souls elected to stay



Blessed Union of Souls stayed on-air for 28 hours with WKRC Cincinnati to raise money for a local family.

on-air at hometown station top 40 WKRC (Q102) Cincinnati for 28 hours and to sing listener requests to raise money for the family of Tory Koch.

Koch was a 13-year-old girl with cystic fibrosis, who succumbed to complications from a double lung transplant; her family is having a hard time paying the \$600,000 hospital bill.

The band, who met Koch, sang snippets of 75-100 songs—everything from its EMI hit "I Believe" to Simon & Garfunkel's "Bridge Over Troubled Water"—for donations ranging from \$50 to \$100. The station raised about \$60,000, according to Vm Freeman, Q102 marketing director.

"We were doing their morning show, and someone mentioned that the Koch family's medical bills were hundreds of thousands, so we figured we'd hang out and help them out," says Blessed Union, which was in town for the promotion. "The station that started this record. They went on it four months before the impact date of the company, but since this is our hometown, we probably would've done it anyway."

Sloan says the band, which had to leave Cincinnati the following day to continue its tour, had a great time with the Q102 staff and would do it again if needed.

Freeman says the key to receiving promotional kindnesses is cultivating great relationships with artists, managers, and record labels.

Paula Abdul, who has been on Q102's morning show before, has even offered

to sing at the wedding of morning show co-host Linda Welby if her boyfriend ever proposes to her. "It was a running bit on the show with Linda talking about her live-in boyfriend not asking her to marry him," Freeman says. "So Paula went on the air saying that if he asks, she'll sing at the wedding."

Similarly, hot AC KSSX-FM Honolulu got Kenny Loggins to interrupt his concert to let former KSSX creative director or Cliff Richards get on stage in front of 12,000 people to ask his girlfriend, news director Erika Engle, to marry him.

Laurie Margay held up her concert in Nashville for 20 minutes to meet and greet listeners of country WPOC Baltimore, who were late getting to the show because of a thunderstorm.

Another act of royalty bestowed upon WPOC was when Pam Tillis honored her commitment to host the station's morning show the day after she took home the Country Music Assn. Award for female vocalist of the year. When the station booked Tillis, officials didn't know she would win the coveted award. "That next morning, I talked to our PD saying that I didn't think she'd show up, but we both agreed that we'd understand if she didn't. Then she walks in and stayed for an hour and a half," says Sheila Silverstein, promotion director at WPOC.

However, it is rare that a major superstar approaches a radio station for the promotion of a lifetime. This happened at modern rock-leaning top 40 WHTZ (Z100) New York, when Madonna approached the station to promote her now-famous pajama party to premiere the new video for her song "Bedtime Stories" from her Warner Bros. album of the same name.

"It's the power of the radio station," says Theresa Beyer, director of marketing at Z100, on why Madonna chose the station to publicize the party. "Radio always gets the short end of the stick. But no one can do more creative or better promotions than radio does." (Continued on next page)

## Homage To Rock'n'Roll's Cultural Elite

### New Museums Honor Wolfman Jack, Georgia Acts

■ BY CHUCK TAYLOR

It's music museum mania! Following the successful opening of Cleveland's \$92 million Rock and Roll Hall of Fame in September, two more museums with their roots in radio are in the works.

First, the family of Wolfman Jack, who died July 1, is planning the Wolfman Jack Memorial Blues Park and an accompanying museum. The \$2 million facility, scheduled to open next summer at Wolfman Jack's estate in Belvidere, N.C., will honor the legendary DJ's historic perspective on music, including rock, blues, and country, according to Tod Smith, Jack's son.

"After my father's funeral, I was trying to think of something that would help maintain the estate as well as honor my father," Smith says. "This will be a place for both fans and artists to pay tribute on his stage."

Included will be an amphitheater that will seat 7,500, featuring a 7-

foot onstage portrait of Jack. Each time an artist performs, an accompanying portrait of that artist will be commissioned and displayed alongside Jack. After performances, the artist portraits will be exhibited in a "wall of fame" in the facility's museum.

Smith hopes to draw acts including Alabama, Willie Nelson, the Allman Brothers, Joe Walsh, Smokey Robinson, and George Benson.

Adding a somewhat spooky overtone to the project, most artists will be introduced by the voice of Wolfman Jack, according to Steve Baldwin, the project's developer. "We have thousands of hours of footage of Wolf from radio shows and [his eight-year stint hosting NBC's] 'The Midnight Special.'"

A Jack robot will be built for the museum and will perform an endless stream of radio shows from a sound booth. Also on display will be memorabilia that Jack collected during his years on the air. A '60s-style diner offering the Wolf Burger and other

celebrity entrees will complete the package.

The second museum is intended to honor Georgia's nurtured artists such as Bayback and the members of R.E.M. and TLC.

The Georgia Music Hall of Fame, dedicated to cultivating "the cultural climate for music, its creators, and those who love it," is scheduled to open its doors in Macon, Ga., next spring, in time for the Olympics.

Exhibits in the 42,000-square-foot facility will acknowledge the accomplishments of more than 150 artists—from classical to gospel to rock—who were either born or now reside in the Peachtree State. These include winners of the state's Georgia Awards, such as Little Richard, Lena Horne, James Brown, and Otis Redding, as well as residents Alan Jackson, Toni Braxton, Gladys Knight, and the Allman Brothers.

The museum will contain a series of listening and viewing rooms with interactive technologies and audio and video performances.

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BDP63095

# Hot Adult Contemporary

Compiled from a rotation survey of 44 radio stations by Billboard's Radio Systems Dept. • Source: 43 adult contemporary stations  
 (see explanation on page 2) • Weeks on chart: 1-7 • New entries: 1-10 • Last week's position: 11-20 • **NEW** = New artist

WEEK	LAST WEEK	TITLE	ARTIST
1	1	AS I LAY ME DOWN	◆ SOPHIE B. HAWKINS
2	2	KISS FROM A ROSE	◆ SEAL
3	4	ONLY WANNA BE WITH YOU	◆ HOOTIE & THE BLOWFISH
4	3	BACK FOR GOOD	◆ TAKE THAT
5	5	ROLL TO ME	◆ DEL AMIRATI
6	6	RUN AROUND	◆ BLUES TRAVELER
7	7	RAIN	◆ JANET JACKSON
8	9	CARNIVAL	◆ NATALIE MERCHANT
9	8	TIL I HEAR IT FROM YOU	◆ GIM BLOSSOMS
10	10	I CAN LOVE YOU LIKE THAT	◆ ALL-ONE
11	11	BLESSED	◆ ELTON JOHN
12	17	ONE SWEET GAY	◆ MARIAH CAREY & BOYZ II MEN
13	15	EXHALÉ (SHOOK SHOOP)	◆ WHITNEY HOUSTON
14	15	SEE YOU AGAIN	◆ MADONNA
15	12	FANTASY	◆ MARIAH CAREY
16	14	I'LL BE THERE FOR YOU	◆ THE REMBRANDTS
17	16	DECEMBER	◆ COLLECTIVE SOUL
18	19	IN THE HOUSE OF STONE AND LIGHT	◆ MARTIN PAGE
19	18	I COULD FALL IN LOVE	◆ SELENA
20	20	RUNAWAY	◆ THE CORRS
21	25	NAME	◆ GOOD GOOD DOLLS
22	23	TO LIE FOR YOU (AND THAT'S THE TRUTH)	◆ MELAT LOOP
23	24	GOOD INTENTIONS	◆ TOAD THE WET SPROCKET
24	21	COLORS OF THE WIND	◆ VANESSA WILLIAMS
25	31	BREAKFAST AT TIFFANY'S	◆ DEEP BLUE SOMETHING
26	35	TIME	◆ HOOTIE & THE BLOWFISH
27	28	ANTS MARCHING	◆ DAVE MATTHEWS BAND
28	25	FOREVER TONIGHT	◆ PETER CELERA & CRISTAL BERNARD
29	22	YOU ARE NOT ALONE	◆ MICHAEL JACKSON
30	30	I WILL REMEMBER YOU	◆ SARAH McLACHLAN
31	35	ROCK STEADY	◆ BONNIE RAITT WITH BRYAN ADAMS
32	39	LET ME BE THE ONE	◆ BLESSID UNION OF SOULS
33	34	WATERFALLS	◆ TLC
34	33	OO YOU SLEEP?	◆ LISA LOEB & NINE STORIES
35	NEW	◆ <b>◆ <b>◆</b> HOT SHOT DEBUT <b>◆</b></b>	◆ <b>◆ <b>◆</b> EVERYTHING BUT THE GIRL</b>
36	38	HAND IN MY POCKET	◆ ALANIS MORISSETTE
37	40	BEAUTIFUL LIFE	◆ ACE OF BASE
38	NEW	◆ <b>◆ <b>◆</b> ONE OF US</b>	◆ <b>◆ <b>◆</b> JOAN OSBORNE</b>
39	37	BELIEVE IN US	◆ JUDE COLE
40	NEW	◆ <b>◆ <b>◆</b> YOU MAKE ME FEEL LIKE A NATURAL WOMAN</b>	◆ <b>◆ <b>◆</b> CELINE DION</b>

◆ Tracks shown in **new** or **re-entries** on this chart were the previous week, regardless of their chart position. **Re-entry** appears in these spots which were in the 400 position last week. ◆ **NEW** = New artist. ◆ **RE-ENTRY** = Re-entry.

## NOT ADULT CONTEMPORARY RECURRENT

WEEK	LAST WEEK	TITLE	ARTIST
1	1	I KNOW	◆ DIONNE FARRIS
2	2	WHY WERE YOU REALLY LOVED A WOMAN?	◆ BRITANYA DAVIS
3	4	YOU GOTTA BE	◆ DEVEYLINE
4	3	LET HER CRY	◆ HOOTIE & THE BLOWFISH
5	—	I'LL STAND BY YOU	◆ PRETENDERS
6	5	TAKE A BAY	◆ MADONNA
7	6	HOLD MY HAND	◆ HOOTIE & THE BLOWFISH
8	5	WILD NIGHT	◆ SHERYL CROW
9	8	IF YOU GO	◆ JOHN HELLEREN & MESHHELL NIOSECCO
10	9	IF YOU GO	◆ JON SECCO

Re-entries are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

# Radio

## PROGRAMMING

# Caution! Wide Radio Load Approaching

## Promo Vehicles Swell To Size Of Semis, Motor Homes

■ BY CARRIE BORZILLO

LOS ANGELES—With the concept of radio vans cruising the boulevard no longer a novel sight, stations and vehicle manufacturers are spinning their wheels to establish a new generation of high-profile promotional vehicles.

Already, the industry has witnessed the likes of the "Arrow" Camaro, the lowrider, and the Hum-Vee (aka "the hammer"). Now, the latest trend seems to follow the motto "the bigger the better."

Top 40 KIIS Los Angeles recently unveiled a 45-foot, 18-wheel mammoth cruiser, dubbed the "KIIS-FM Megacruiser."

Atlanta-based Measured Marketing, meanwhile, has introduced "Radio Diner Deluxe," a motor home version of the original "Radio Diner" bus it developed in 1994. The company is also designing two 40-foot vehicles, "Monster Cruiser" and "Star Cruiser," planned for 1996 debuts.

### ONE OF A KIND

"There is nothing like this," says Karen Tobin, VP of marketing at KIIS, who describes the "Megacruiser" as more of an "attraction" than a vehicle. "It's not a 'KIIS Cruiser' before, but this we built ourselves from the axle up. When we had the 'KIIS Cruiser' out '88, it was ahead of its time. Now, the 'Megacruiser' is ahead of its time."

The two-story truck was designed by KIIS chief engineer Mike Callaghan, who says that the "coolest thing about it is when you show up and the music is



The 46-foot, 18-wheel KIIS-FM Megacruiser includes a 49-by-7-foot stage, three radio studios, and 4,800 watts of sound.

playing and a door in the side opens up and the stage rolls out."

The 9-by-7-foot rollout stage is on one of six functional flaps, which Tobin likens to the blades on a Swiss

## PROMOTIONS & MARKETING

Army knife. The other flaps include three radio studios, including a 6-by-8-foot portable studio; two phone kiosks, underwritten by Airtouch; and a 70-inch video screen, which is also hooked to the Internet.

In addition, there is a 16-by-15-foot stage on the cruiser's roof, a green room, kitchen, restroom, moon bath, and 4,800 watts of sound provided by BOSE Corp., which equipped the cruiser with a \$50,000 sound system.



Listeners can use the phone kiosk for free long-distance calls while visiting the cruiser, which is allowed on the road with KIIS, Airtouch, and BOSE logos and interchangeable pictures of TLC, Green Day, Boy II Men, and Selena and KIIS personalities. The interior is made of black and gray marble-like Corian.

Since a special driver's license is required to operate an 18-wheeler, KIIS hires a trucking company, and provides the vehicle when not in use and houses a driver, who just happens to be a former Chippendale male dancer. Its only limitations so far, according to Callaghan, are that you can't drive a 46-foot truck on every street and to park it at a remote, a 30-by-60-foot space is required.

Naturally, KIIS will use the vehicle to broadcast various shows at remote locations and have artists perform on one of its two stages.

### MONSTER SPECS

Measured Marketing's "Monster Cruiser" will feature four 30-inch bar stools, three 30-inch DJ stools, and a customized studio, among other specifications.

The standard lease option runs from \$4,750 a month for 60 months to \$8,917.11 a month for 36 months. The "Star Cruiser" will feature an inside studio and a rooftop studio, both with rollout awnings. It seats 20 people.

While the two cruisers are still in the design stages, Measured Marketing has completed the new Airstream "Radio Diner" prototype. The new vehicle comes with a self-contained motor home and is taller and 10 feet longer than the 36-foot trailer version.

It includes a traditional American diner design with seating for 20 guests and room for three DJs in the DJ room.

## Tuning In At Home

Fifty percent of home-based entrepreneurs say that they listen to the radio while working. Thirty-three percent of their counterparts in traditional office settings listen at work.

Other findings of a recently released study conducted by AT&T Home Business Resources reveal that 85% of those who tune in at work, 84% listen to music stations, 22% to talk radio, and 16% to all-news stations. Among music stations, country was the top choice, followed by classic rock and top 40.

## GENEROUS ARTISTS A BOON FOR RADIO

(Continued from preceding page)

For her to choose us, a radio station, to debut a video, says a lot. We were the only to invite MTV to broadcast from [Z100] so that we got more coverage."

Beyer says that Madonna not only handed this unique opportunity to the station, but was an active participant at the event and mingled with the 4,000 New Yorkers invited to strut their lingerie and boxers and dance until the wee hours of the morning.

"It was an amazing example of an artist offering the unattainable top place at modern rock WNNX (96X) Atlanta two years ago. Evan Dando, the pimp lead singer of the Lemonheads, met a 96X listener and Lemonheads fan at one of the station's concerts where the band was performing and agreed to go to the recently dented girl's high-school prom with her.

Other artists have given up days to accommodate the needs of a radio station. For instance, Naughty By Nature agreed to appear in top 40/rhythm WQHT (Hot 97) New York's TV commercial, which ended up becoming a major hit by production. The shoot entailed three recording sessions to customize a song for the spot, a video shoot in two locations on two separate days and a photo shoot.

"We've supported them a lot over the years," says Rocco Marcii, director of marketing and advertising at Hot 97. "We're one of the staple acts in our top 40. One reason they've been able to hop so long is that they are very pro-

fessional and care about relationships with those they've worked with. They were a lot of additional expense over the years, and they saw it as an opportunity to get off on their own."

"While strong relationships are the key to lasting artists to lend a promotional hand, sometimes simply asking an artist on-air to do something extraordinary works wonders.

"If you ask them on-air, it's hard for them to say no," jokes Jim Farguson, marketing and promotion director at country WYNY New York. "But when they say 'yes' and then end up following up on it, it's even better." The station had David Lee Murphy on its morning show one day, and it turned out that Murphy and the morning team, Kat Brown and David Temple, all loved martinis. The duo asked Murphy to embark on what turned out to be an eight-hour, martini-tasting journey to every joint they could find, from the Rainbow Room to the Harley Davidson Cafe, in search of the perfect cocktail.

Naturally, the promotion sounded great on the air, as the increasingly intoxicated threesome did phoner every hour.

Another impromptu act occurred when Simon LeBon of Duran Duran spontaneously took his shirt off, autographed it, and auctioned it off for \$700 to the KIIS Los Angeles "KIIS & Unite" charitable concert event.



Outlaw manbo-punk group Mr. Mirajans has an affinity for the road that approaches dementia.

In memory of octane-fueled glory, "Burnin' Rubber" earned the foursome a spot on the soundtrack to "Ace Ventura: When Nature Calls." This week, the song is belted at No. 34 on the Modern Rock Tracks chart.

"The song is really about when you're 14 or 15, and you rip off your rent's car and burn out wherever you possibly can and try to destroy as many things as you can," says singer/songwriter Pate Potrajalski. "But we never grew out of it, so we're still [recking our] own cars."

"We stole a Duster, a Dodge Dart, a Ford Fairlane. Sometimes we'd just buy a [steolen] car so our

conscience would feel a little better. If we did get pulled over, we could say, 'Well, it's ours, we just bought it for 50 bucks.'"

Several of those joy rides found Arizona-based



"Well, it's ours, we just bought it for 50 bucks." — Mr. Mirajans

Mr. Mirajans terrorizing the peaceful Mexican shopping town of Rocky Point.

"It's all dirt roads down there. You can't really burn out, but you can definitely do some good

'Rockford Files' stuff. It's just a good feeling to burn out and do all the tricks you see on TV... or at least try them."

"One time we went down to Mexico to get a keg in my brother's Chevrolet, but there was an unexpected turn in the road. We were up on two wheels and I didn't want to roll it, so we ended up catching big air into the dunes. My brother is still pleased about that."

Potrajalski says that Mr. Mirajans's current mood of transportation, a Chevy touring van with a trailer, isn't quite up to the band's racing specifications. "You know," he says, "with the trailer, it just doesn't have the pickup we need."

DOUGLAS REECE



# HITS! IN TOKIO

Week of November 12, 1995

- ① Foreigner / Simply Red
- ② Aerosmith / Mouth Cream
- ③ Runaway / Janet Jackson
- ④ Last In My Mind / Backstreet
- ⑤ Power Of A Woman / Heather
- ⑥ Back With U / Dru Hill
- ⑦ Walk The World / The Noting Dames
- ⑧ Kiss As Hell / Love And Social Space
- ⑨ Candy Danger Featuring Dead & Soreless
- ⑩ Good Clean Love / Green Day
- ⑪ Gracie / Whitney Houston
- ⑫ In Your Face / Koolhaq
- ⑬ Kiss As Hell / Love And Social Space
- ⑭ Scatman's World / Scatman John
- ⑮ Jump To My Love / Scatman John
- ⑯ Do You Love Me / Cruise Duet
- ⑰ Inland And Sacred / Dharma Phoenix
- ⑱ In Your Face / Koolhaq
- ⑲ Yanni / Yanni Kostas
- ⑳ Lenny / Lenny Kravitz
- ㉑ Who Can Run To / Runaway
- ㉒ Downtown / F.M. Dunes
- ㉓ You're A Good Girl / Rascal
- ㉔ In Your Face / Koolhaq
- ㉕ In Your Face / Koolhaq
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## Billboard FOR WEEK ENDING DECEMBER 2, 1995

### Album Rock Tracks™

WEEK	LAST WEEK	WEEKS ON CHART	TRACK TITLE	ARTIST
1	1	13	NAME	***No. 1*** 5 weeks at No. 1 • GODO DOLLS REPUBLIC
2	2	2	MY FRIENDS	• RED HOT CHILI PEPPERS WARNER BROS.
3	6	7	CUMBERSOME	• SEVEN MARY THREE REPUBLIC
4	4	6	YOUR LITTLE SECRET	• MELISSA ETHERIDGE REPUBLIC
5	3	8	PERRY MASON	• OZZY OSBOURNE REPUBLIC
6	5	10	BULLET WITH BUTTERFLY WINGS	• SMASHING PUMPKINS SIRE
7	7	11	GAINO	• ALICE IN CHAINS COLUMBIA
8	10	8	HAND IN MY POCKET	• ALANIS MORISSETTE REPUBLIC
9	8	5	COMEDOWN	• BUSH REPUBLIC
10	9	4	HARD AS A ROCK	• AC/DC ATLANTIC
11	11	9	LUMP	• THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
12	14	9	FIL STICK AROUND	• FOO FIGHTERS REPUBLIC
13	18	20	THE WORLD I KNOW	• COLLECTIVE SOUL A&R
14	17	25	POSSUM KINGDOM	• TOADES REPUBLIC
15	13	22	TOMORROW	• SILVERCHAIR REPUBLIC
16	16	29	LINE A ROLLING STONE	• ROLLING STONES VERGEM
17	15	10	HOOK	• BLUES TRAVELER REPUBLIC
18	21	22	DEJA VOODOO	• KENNY WAYNE SHEPHERD REPUBLIC
19	12	13	GEEK STINK BREATH	• GREEN DAY REPUBLIC
20	22	26	PURE MASSACRE	• SILVERCHAIR REPUBLIC
21	32	—	GLYCERINE	• BUSH REPUBLIC
22	24	5	LICK AND LOAD	• BOB SEGER & THE SILVER BULLET BAND REPUBLIC
23	19	8	RAINY	• SPONGE WARNER BROS.
24	26	—	THE GARDEN OF ALLAH	• DON HEARLE REPUBLIC
25	27	6	BREADMAKER	• BROTHER CANE REPUBLIC
26	20	17	AND FOOLS SHINE ON	• BROTHER CANE REPUBLIC
27	28	5	RADAR JUNG	• THE BOTTLE ROCKETS REPUBLIC
28	23	19	GOOD INTENTIONS	• TOAD THE WET SPROCKET REPUBLIC
29	37	—	UNUNDERSTANDING	• CANDICE LEVIN REPUBLIC
30	29	4	CABIN DOWN BELOW	• TOM PETTY REPUBLIC
31	34	5	(YOU'RE) MY WORLD	• JOE SATRIANI REPUBLIC
32	36	3	TASMAN	• STEVE RAY VAUGHAN REPUBLIC
33	27	8	DRUMMAN	• HOOTIE & THE BLOWING UP REPUBLIC
34	33	25	IN THE BLOOD	• BETTER THAN EZRA REPUBLIC
35	NEW	1	COVER YOU IN OIL	• AC/DC ATLANTIC
36	35	13	YOU OUGHTA KNOW	• ALANIS MORISSETTE REPUBLIC
37	38	35	PIRANHA	• TRIPPING DARTS REPUBLIC
38	NEW	1	UNAVIATED	• RUTH RUTH REPUBLIC
39	RE ENTRY	2	ONE OF US	• JONAS BROOKS REPUBLIC
40	31	27	SIMPLE LESSONS	• CANORLBOX REPUBLIC

## Billboard FOR WEEK ENDING DECEMBER 2, 1995

### Modern Rock Tracks™

WEEK	LAST WEEK	WEEKS ON CHART	TRACK TITLE	ARTIST
1	1	1	MY FRIENDS	***No. 1*** 5 weeks at No. 1 • RED HOT CHILI PEPPERS WARNER BROS.
2	2	2	BULLET WITH BUTTERFLY WINGS	• SMASHING PUMPKINS SIRE
3	3	3	POSSUM KINGDOM	• TOADES REPUBLIC
4	4	4	GLYCERINE	• BUSH REPUBLIC
5	10	15	NATURAL ONE	• FOLK IMPASSION REPUBLIC
6	7	10	FRIENDS OF P.	• THE RENTALS REPUBLIC
7	8	8	LUMP	• THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
8	5	9	GEEK STINK BREATH	• GREEN DAY REPUBLIC
9	11	14	ONE OF US	• JONAS BROOKS REPUBLIC
10	11	19	CUMBERSOME	• SEVEN MARY THREE REPUBLIC
11	21	27	THE WORLD I KNOW	• COLLECTIVE SOUL A&R
12	24	2	1979	• SMASHING PUMPKINS SIRE
13	15	6	FULL I REALLY WANT	• ALANIS MORISSETTE REPUBLIC
14	9	11	FIL STICK AROUND	• FOO FIGHTERS REPUBLIC
15	13	9	HOOK	• BLUES TRAVELER REPUBLIC
16	10	26	SANTA MONICA (WATCH THE WORLD DIE)	• EVERCLEAR REPUBLIC
17	17	24	PURE MASSACRE	• SILVERCHAIR REPUBLIC
18	14	12	QUEER	• GARAGE REPUBLIC
19	12	7	WONDER	• NATALIE MERCHANT REPUBLIC
20	35	—	WONDERWALL	• OASIS REPUBLIC
21	12	7	HAND IN MY POCKET	• ALANIS MORISSETTE REPUBLIC
22	22	18	ALICE IN CHAINS	• ALICE IN CHAINS COLUMBIA
23	22	8	GOOD INTENTIONS	• TOAD THE WET SPROCKET REPUBLIC
24	18	20	COMEDOWN	• BUSH REPUBLIC
25	32	—	NIFTY THE PRESIDENTS OF THE UNITED STATES OF AMERICA	• THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
26	29	33	JUST A GIRL	• NO DOUBT REPUBLIC
27	37	4	ROSEALIA	• BETTER THAN EZRA REPUBLIC
28	25	29	TOMORROW	• SILVERCHAIR REPUBLIC
29	28	7	UNAVIATED	• RUTH RUTH REPUBLIC
30	25	15	A GIRL LIKE YOU	• EDWYN COLLINS REPUBLIC
31	27	25	TIME BOMB	• RANCIKO REPUBLIC
32	30	31	DON'T STOP HERE	• 311 REPUBLIC
33	40	2	SURRIN' RUBBER	• MR. MIRAJANS REPUBLIC
34	35	21	WALK THIS WORLD	• LEATHY MORA REPUBLIC
35	36	36	PIRANHA	• TRIPPING DARTS REPUBLIC
36	33	30	IN THE BLOOD	• BETTER THAN EZRA REPUBLIC
37	38	32	YOUR LITTLE SECRET	• MELISSA ETHERIDGE REPUBLIC
38	30	26	BREAKFAST AT TIFFANY'S	• CEEP BLUE SOMETHING REPUBLIC
39	RE ENTRY	8	IN THE NAME OF THE FATHER	• BLACK GRACE REPUBLIC
40	NEW	1	UNAVIATED	• RUTH RUTH REPUBLIC

Compiled from national surveys published by the Recording Industry Association of America. Radio tracks are 200 hours or more on the radio. \* denotes an album that has been certified gold. \*\* denotes an album that has been certified platinum. \*\*\* denotes an album that has been certified multi-platinum. All other figures are approximate. Reproduced with permission of the Recording Industry Association of America. © 1995 RIAA. All rights reserved.

81.3FM J-WAVE  
Station information available at:  
<http://www.infotokyo.com/JWAVE/>



# Criticasters Calls Off OmniAmerica Buy; Group To Assume CBS Radio's Group Name

**JUST WHEN YOU** wondered if radio might be merged into a single corporate entity, Criticasters announced that it was "unraveling" its previously announced purchase of OmniAmerica Group.

John Zanotti, president/CEO of Criticasters, is only saying "various reasons" were involved in the decision. Criticasters currently operates 12 FMs and four AMs.

Meanwhile, with Group W's \$4.1-billion purchase of CBS approved by CBS shareholders, the company announced that the combined group of 19 stations will operate as CBS Radio—not Group W. Westinghouse chief Michael Jordan says, "The CBS name and the Eye—it's an inalienable logo—we'll define our identity and future in broadcasting."

And speaking of identity, the staff at WQHT (Hot 97) New York is practically giddy over the mention of the station's 77.7-FM phone line on the Nov. 16 episode of "Seinfeld." The plot line involved Kramer changing his number to 555-FLIP, one digit from Hot 97's "Movie Phone" line. Instead of complaining about receiving hundreds of wrong numbers, Kramer decided to answer as the voice of the service, saying, "Hello and welcome to Movie Phone, brought to you by The New York Times and Hot 97."

"I was at a roast when it happened, and my pager went crazy. I got paged about 75 times inside of 10 minutes," mostly from industry folk, says Steve Smith, director of programming for Hot 97 and sister station WKRS. The "Seinfeld" episode, incidentally, was the No. 2-rated show of the week behind "ER," bringing in 38.9 million viewers, according to Nielsen.

**PROGRAMMING: NO MORE TALK**  
Following word that WLS-FM Chicago is dropping its newstalk status before the new year, the station has been playing nothing but Christmas music.

REB adult WELS New York, which just rehired Frankie Crocker as PD, is now calling itself Power 107. Also, The New York Daily News reports that new morning driver Ken Webb's co-host will be his daughter, Teri Webb. She hasn't changed much, but the format, which is still half-gal and half current/repertoire.

KSTZ Des Moines, Iowa, operations

manager Kipper McGees exits for the PD slot at oldies KBZT (K-Best) 52. San Diego. KSTZ segues from CA to rock-based top 40 adult approach.

KISF (Kiss 107.3) Kansas City, Mo., PD Chuck Geiger exits. Music director Booker Madison, who had left for



by Chuck Taylor  
with reporting by Douglas Reese

**WRN9 Pittsburgh, may now stay.**  
PD Clarke Ingram is upped to GM at top 40 WXPX Rochester, N.Y., and sister AC WYOR following the exit of WOR PD C.C. Matthews for the PD slot at top 40 WDXL Louisville, Ky. Chicago's new PD WDLX when it was top 40/album rock WKJ (K1100). MD, J.J. Rice assistant PD stripes at WPKY. WYOR APD Dave LeFrois is upped to PD.

Don Christoff officially gets the nod as the new PD at WHKW Louisville (sister of WDJX). The former WHKO Dayton, Ohio, Bruce had been acting PD at WHKW since Bruce Logan's departure.

**WIWY (Coast 102.9)** Jacksonville, Fla., moves from top 40 adult to a more gal-based AC. AFPM/DJ/midday host Jeff Donovan goes to mornings. Production director John Daniels exits for WRQJ Greenville, S.C.

WSSL Greenville PD Paul Orr exits. He is looking for a new opportunity and can be reached at 803-963-6477. SFX Broadcasting regional PD Buddy Scott will handle Orr's duties until a new PD is named.

At press time, Greg Williams was still PD, though "on leave," of KDLE (Power 55.9) Wichita, Kan. Midday host Charles Logan is named GM.

Brian Landrum is upped from promotion director to PD at WOKI Knoxville, Tenn. He succeeds Vic Del

Giorno, who exits. Landrum will retain his promotions duties for now.

Chuck Hammond returns to country in Albuquerque, N.M., as PD of KRST/KOLT-FM. Hammond, most recently VP of sales at a local publishing company, replaces Cindy Weinerschlauss, who transfers to co-owned AKRQ country combo KQZQ/KFBI Las Vegas. Hammond had been station manager at KOLT under previous owners.

KRKY San Jose, Calif., PD Julie Steinhilber is looking for a midday air personality to replace herself. She plans to relinquish her air shift, but not her PD duties, in February, because her baby is due in March.

New top 40 WAKK (Mix 95.6) Grand Rapids, Mich., taps WAVY Atlantic City, N.J., PD Mark Hunter for nights. Kim St. James from WKRP Traverse City, Mich., joins for middays. New PD Jay Towers is doing afternoons.

Country CFAC Calgary, Alberta, PD Bob Spitzer is the new PD at CBS in southern Alberta, replacing John Roberts, who jumped to KIRK Houston. AC CFHM Calgary PD Brian DePeo adds PD duties at CFAC.

CKDA Victoria, British Columbia, flips from '70s oldies to country and picks up the new calls CKXM.

**PEOPLE: NEW CONTRACT**  
WBMM-FM (890) Chicago MD Erik Bradley has signed a new two-year contract. Look for an announcement in which acting night job Brian Middleton is acting in late night. Joining "Jumpin'" Perez became permanent.

Former WWWW Detroit morning job Joe Wade Formicola joins WKMG's acting late-night. Hank for that shift. Current WYCD morning man Bill Dan Carpenter moves back to the vacant afternoon slot.

WACZ-FM Monmouth's Jean Jim Kelly joins WPLX (107) Philadelphia for overnights. WJZ/PZ Tiki Kaminski is hired to afternoon.

WAVE (104.3) The Wave Cincinnati has hired Frank Johnson as morning drive announcer. He comes from WKRQ Lexington, Ky., where he held nights and hosted a Sunday jazz brunch program.

WIZP (The Wiz) Cincinnati MD Phil Davis, who was also that station's regional manager, will be replaced in 18. After that, he can be reached at 513-622-5413.

WXLL (XL 106.7) Orlando, Fla., has hired Orlando Magic coach Tree Rollins to join the new radio station morning show for daily Magic updates. Midday job/production director Apollonio exits, and PD Duff Lindsay needs a replacement.

At WBK Buffalo, N.Y., midday job Terri Davis moves to the morning show with "Magic Man" Frank Davis, who will be doing the show in San Jose. PTP take over the midday slot for now. WNCI Columbia, Ohio, says five-year morning show "Street Stunts" guy Jimmy Jam to morning partner, and says he'll have CMJ on the air for WBZZ Pittsburgh. Former WKDY Uta, N.Y., PD Wally McCarthy resumes as GM at sports/country combo WJAC-AM-FM. Sports and music. "When-FM" PD Ray Knight stays on as AFPM/D.

# KJVO Oklahoma City Puts Emotion in Promotion

**ACCORDING TO** Mike McCoy six-year PD of top 40 KJVO (KJ108) Oklahoma City, these groups have shown the most positive the station has had, having huge promotions and giving away big prizes. In reality, however, "I'm willing to bet that we have the smallest promotion budget of any of the top 10 stations in the country."

So how does Clear Channel's KJ108, which was up 10.1-10.12-plus in the first fall Arbitron, enforce that image? A lot of tenacity.

Every promotion, says McCoy, who is also PD of country sister station KEZC. "The term 'forced listening' just doesn't apply here. What other stations accomplish by buying the audience, we continue to accomplish through emotion."

That was clear immediately after bombing the Murrah Federal Building last spring. Most stations have emergency plans for tornadoes, earthquakes, and the like, but "we never dreamed we'd have to go through this."

"People just wanted to talk, so we let them express their emotions. When we later through the diaries from the spring book, there were so many comments from listeners who were grateful to us. It really built an emotional bond, and now we are a friend forever," he says.

"It was surprising how many stations were afraid to break forward during the spring book. Letting people know we was part of the healing process. Playing a hit song just didn't relate."

This summer, to boost the city's healing process, all three Clear Channel outlets (KJ108, KEZC, and newstalk KTKO) staged the Heartland concert, with Tony Bennett, the Band, and the Collective Soul, a P.M. Sophie B. Hawkins, and a number of country acts. McCoy says Mike Wahl, operations manager of both stations, was largely responsible for the concert's success. Wahl serves primarily as liaison between sales and programming, but is also KJ108's "street warfare" guy.

McCoy also works closely with consultant Jim Sumpter, whom he first worked for at the late WCKS (K1101) Coon Rapids, Fla., in 1973. He worked with consultants who spend most of their time trying to find blame. "One is thing to be a problem solver; KJ108 has been blessed with a good promoter and that's Jim," he says.

KJ108 was always in double digits and was one of the last top 40s to be found there, but it started slipping severely last year. McCoy says he had market had access to an R.B. station. When McCoy examined the situation from the listeners' standpoint, he discovered that the station was still venturing to hear the occasional Archa

Franklin or Foreigner, and they wanted out of the 90s stuff. I think to make up for a lot of the disposable artists we were playing to the top 30s."

That's why McCoy started experimenting with Garth Brooks, Melissa Etheridge, etc. "That was considered a [risk] move back then, but we were able to expand our audience as our came start growing by leaps and bounds."

"The top 40 tastes in Oklahoma City are unique," says McCoy. "We play everything from Counting Crows to Respect." In its ongoing quest to expose new acts, the station instituted a new music hour every night at 11 p.m., and it is generating positive feedback in focus groups. "We don't have new music... We have new acts. We've actively [and] let the listeners decide how hot it really is. It's easy to get caught up in the label game."

Here's a recent 4 p.m. hour: Blues Traveler, "Run-Around"; Coolio, "Gangsta's Paradise"; Martin Page, "In The House of Stone and Light"; Hoitee & the Deep Blue, "Only Wanna Be With You"; Natasya says, "A New Thing"; Blowfish, "Blowfish"; "Breakfast At Tiffany's"; Duran Duran, "Ordinary World"; Martin Carey, "Fantasy"; Collective Soul, "Shine"; TLC, "Waterfalls"; and Journey "Don't Stop Believing."

The KJ108 morning show features Bob and JoJo, formerly of WFSB Charlotte, W.C. Mack. When they were hired, and they had a real feel for this station," says McCoy. Midday DJ Joe Friday was upped from weekends and was awarded music director stripes when Billy the Kid left five months ago. "Joe has that natural curiosity I like to surround myself with," McCoy says. Afternoons/assistant PD DJ market vet Ronnie Rocket.

"He knows his market, reflects it, and is consistently No. 1 or 2," McCoy says. KJ108 has a night operation, as Dylan had been a night director. Craig Beaulieu, who was recently replaced by being handled by Brian Kelly. Teresa Maxwell does morning and afternoon traffic/weekends, and the most recent hire is production director Craig Beaulieu from KHTT Tulsa, Okla.

Raming more than one radio station leaves McCoy little time to sit behind a desk, but he has had the best of both worlds. There's too much pressure and not enough time for a formal session. "McCoy has been through the ups and downs of it, he's been through the sort of such legendary stations as WBZZ (894) Pittsburgh, WNCI Columbia, Ohio, and KJLJ Las Vegas, and he's had a lot of experience. He's been at KJ108 (K108) Albuquerque, N.M., and WMGZ (206) Youngstown, Ohio. He oversees two full-time air staffs and two separate sales departments.

KEVIN CARTER

# Newsline...

**DAN SULLIVAN** is upped to GM at WWDF Philadelphia. Sullivan has been general sales manager for 10 years. He replaces Chuck Schwartz, as Mercury takes over the station from Panache.

**DAYTON PHILLIPS** is named GM of Henry Broadcasting's KODN/KRQC 8.30 AM Morning Show in San Jose, Calif. Jeff Sallig will transfer from Salinas to Henry's recently purchased KYMX/KCPC Sacramento, Calif. He will continue as VP/programming for the company.

**REYNOLD MADRAZO** is the new GM at country/AC combo WGRW/WMSX Myrtle Beach, S.C., replacing Teri Cooper. Madrazo was last GM of WKXJ Raleigh, N.C.

**STATION SALES:** WNCX-AM-FM Greenville, N.C., from Park Acquisition Group to Beasley Broadcasting for \$3 million.

# Music Video

PROGRAMMING

## Panel Explores Music Video Outlets Low-Power TV, Kiosks Among New Avenues

■ BY CARRIE BORZILLO

LOS ANGELES—In an effort to have their music video programming seen by more people, some companies are turning to alternative delivery outlets, such as direct broadcast satellite, low-power television, and music video kiosks.

A group of executive programmers gathered at the Billboard Music Video Conference at Loews Santa Monica (Calif.) Beach Hotel Nov. 10 to explore emerging distribution possibilities at "The New Avenues" panel.

John Robson, executive VP of programming at the Box, which is delivered on cable systems and now in 10 million households via low-power television, pointed out the value of LP TV and its growth.

"In the last six months, it's booming big time with big bucks behind it. Barry Diller just bought a string of LPs," said Robson. "It's great for us to get people that never will have cable or to get to second [TV] sets. And, when you're on an LP [TV], yours is the only music video channel they see. There's no competition."

Many programmers are carving out their own niches in the place-based arena. For example, Channel M is cornering the kids market by having its music video programming in video arcades in malls and entertainment centers.

Channel M is looking to expand in the next six months. Part of that growth is the Fiesta Network, which will put Hispanic programming into 100 supermarkets in cities with a sizable Hispanic population (see *The Eye*, this page).

"We have the edge because we drive traffic to retail," said Marshall I. Teicher, president/CEO of Channel M. "We introduce new artists before MTV does sometimes, which is what you have to do if you want to be a force in the industry."

Meanwhile, Stowatch Entertainment's niche in place-based programming is in electronic stores. The service currently provides pro-

gramming for 1,250 stores, including Circuit City and Nobody Beats The Wiz.

"Instead of having a store with song operas on all those TV sets, we put our programming on them and sell the time to the labels," said David L. Kingsdale, president of Stowatch. "We sell it to Visa, Toyota, and movie studios, too."

Other programmers, such as Toronto-based MuchMusic, are using direct broadcast satellite technology as a method of distribution. In the U.S., Much Music reaches about 1 million homes through the DBS service DirecTV, according to Denise Donon, director of music programming at MuchMusic.

The difficulties of tracking a show's reach was a hot topic at the panel.

Kingsdale suggested that the industry needs to provide more retail data that discloses how many purchases are made due to impulse buying at the video kiosks.

Nick Schitzone, video coordinator at Laker Video Network/IT Interactive Television, said that using an 800 number on-air is also a useful tool to gather viewer demographics and tally the number of viewers. "We

keep a database of all the calls that come in, and then we send out survey cards," says Schitzone.

A heated discussion erupted when Gio Aranda, associate director of national video promotion at Reprise, questioned Robert Artura, president of College Music Video, about why his service charges labels a fee to air their videos when other programming is free of charge.

Artura said, "We're just being more direct about it than the Box is. Labels pay to have their videos aired. In turn, we're more upfront about charging labels."

"We're the second-largest network in the college market; there is no other medium for you. If MTV isn't adding your video, there's no other place to go. We give promotion for new artists, too. MTV doesn't do that."

Artura went on to say that when labels request their own videos in the college market, there is no other medium for you. If MTV isn't adding your video, there's no other place to go. We give promotion for new artists, too. MTV doesn't do that."

Robson debated the issue by saying that more fans buy videos than label representatives. "That wasn't the case, then we wouldn't be so popular," said Robson.

## PRODUCTION NOTES

### LOS ANGELES

Randee SiL Nicholas is the eye behind Queen Latifah's "Hard Times" clip, the song for which is taken from the "It Ain't Nothing But A S@t Thing" compilation. The video was produced by John Hoggood, while Robert Brinkman directed photography on the directed photograph on the Planet Phish production.

SiL Nicholas also directed Phil Hill's "It Matters To Me." The video was produced by John Theberge, while Brinkman directed photography.

Paul Hunter directed the new Twine clip "Eastside LB" for F.M. Rocks. Roberto Schaefer directed photography.

### NEW YORK

Jeffrey W. Byrd directed Donnell Jones' "In Da Hood." Craig Panning executive produced, while Dave Daniels directed photography.

GPJ directed Dwayne B. Perryman III's shot Real Live's "Real Live Shit." Sean O'Connell directed photography, while Lenny Grodin and Stephen Chase co-produced.

Collin Ray's "Not That Different" was produced by The Collective's Steven Goldmann. Director of photography duties were split between Jamie Rosenberg (New York) and Chace Fletcher (Nashville).

Goldmann and Rosenberg also teamed for Shanita Twain's "If You're Not In It For Love I'm Outta Here!" Grodin and Susan Bowman co-produced.

### NASHVILLE

Dwight Youkman directed his own clip "Nothing" for Sandrine Filmore. Liam Larson produced.

Martina McBride's "Wild Angels" was directed by Thom Oliphant, while Jamie Rosenberg directed photography for Kenny Grodin and Phillip Cheney co-produced.

### OTHER CITIES

The Guy "It's So Late" clip was directed by Faye Gillis, while Marc Smierling produced. Wells Hackett directed photography on the Jamies shot for Natorious Fatt's compilation. The video, shot in Los Angeles, was directed by Antoine Fugua. Shown, from left, are producer Mark McNair, Fugua, and Homicide.

## 'Jazz Alley TV' Expanding; MVA Board Announced

MORE CONFERENCE NEWS: It was exciting to meet so many new faces at the Billboard Music Video Conference. The crew was well-attended, and there were many issues in the music video community that came to surface during the numerous panels. I am anxious to hear feedback from those who were able to attend the event, as Billboard begins to think about possible topics for next year's conference. Please feel free to call me at 213-555-2288 or to E-mail at rbz213@ix.netcom.com.

**JAZZ TV MOVES:** Kenneth Burgaruelo retires The Eye that Aranda, Colo.-based "Jazz Alley TV" which was honored as best local/regional show in the jazz/Cat category, will soon be seen in new markets. The program will begin airing on the Austin (Texas) Music Network channel, it decreases viewership, because it forces viewers to watch videos they don't want to watch." Robson debated the issue by saying that more fans buy videos than label representatives. "That wasn't the case, then we wouldn't be so popular," said Robson.

**MVA NEWS:** The Music Video Awards announced its new board of directors at its Nov. 8 meeting, held at the Billboard Music Video Conference. Telemotion's Laurel Sylvanus was assumed the presidency in January, replacing Relativity's Sean Ferrand.

Following are the remaining members of the board of directors and their duties: Marvyn "The Secretary; Emi's Diane Valensky, treasurer; BETG's Gene Productions' Susan Haunstein, East Coast liaison; Buffalo Bob Films' Bob White, Nashville liaison; Eastman Kodak's Mike Brown, production secretary; Deaton Flanagan Productions' Peter Zavadil, fund-raising and charities; and Aristotelis' Gary Conway and Atlantic's Doug Chou, MVA research.

MVA executive director Jill Kargenzin remains with the organization, which can be contacted at 212-911-0095.

**HOUSE SHAKERS:** Conference attendees who stay in-site at the Loews Santa Monica Beach Hotel Nov. 8-10 were greeted with a choice of two in-house music video channels. Both the Box and the Eye, N.J.-based the Music Machine aired 24-hour clip programming specifically targeted to Billboard conference registrants.

The Billboard Music Video Conference top five clips were, in order, Monifah's "I Miss You (Come Back Home)" (Ampex/MCA); Eightball & MJM's "Gettin' On (It's a Party)" (Rhino); Sh-Lab's "One Night Stand" (Rap-A-Lot/No Tribe); Mariah Carey and Boyz II Men's "One Sweet Day" (Columbia); and Sha's "Come With Me" (Gasoline Alley/MCA).

**Fiesta NETWORK:** A new place-based music video service is being developed to target Hispanic consumers in 20 markets. Chicago-based the Fiesta Network has teamed with the Hispanic Grocers Assn. which represents more than 27,000 Hispanic grocers nationwide, to offer TV-equipped sales kiosks, which will sell videos, music, and music video longforms.

The kiosks contain two video monitors that will play a two-hour videotape with music videos from English- and Spanish-language artists. The programming will be updated monthly, according to the channel's president, CEO, Marshall Teicher, who also runs the place-based music video Channel M service. Channel M (Billboard, July 7). Teicher announced the new music video venture at the Billboard Music Video Conference (see story, this page).

Stores in Los Angeles, New York, Chicago, Houston, and Miami are among those that will participate in the pilot-scale program during its Feb. 1996 launch.

**MVPA ARTFEST:** Artwork from the music video industry's top directors was displayed at an exhibit held by West Coast.

by Brett Atwood



chapter of the Music Video Production Assn. The MVPA ArtFest '96, held Nov. 16 in Santa Monica, Calif., contained pieces from 12 artists, such as Spike Jonze, Samuel Bayer, Jean-Benoit Messineo, Stephane Sedou, and Kevin Kerwin.

The Eye's favorite was "Raggs," the living sculpture by director Tony Kaye, which consisted of a large man and an easy chair inside a steel-framed structure.

"This event lets the community know what music video directors do much more with their art than create music videos," says Mark Shore, West Coast chairman for the MVA. "Music video creators are involved in sculpture, photography, and painting. Some even play in bands. We want to make this an annual event."

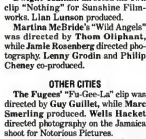
Three hands that feature video directors as members played at the event: Liqueur Cabernet (with Propaganda's Emi and Sh-Lab); N.J.-based the Music Machine aired 24-hour clip programming specifically targeted to Billboard conference registrants.



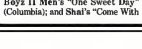
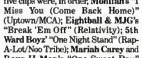
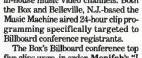
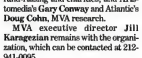
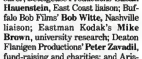
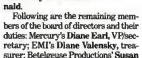
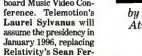
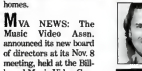
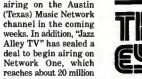
Dope Clips: Priority artist Homicide recently wrapped his first clip for "Get What You Came For," taken from the "Legal Dope" compilation. The video, shot in Los Angeles, was directed by Antoine Fugua. Shown, from left, are producer Mark McNair, Fugua, and Homicide.



It's So Late: The Guy "It's So Late" clip was directed by Faye Gillis, while Marc Smierling produced. Wells Hackett directed photography on the Jamies shot for Natorious Fatt's compilation. The video, shot in Los Angeles, was directed by Antoine Fugua. Shown, from left, are producer Mark McNair, Fugua, and Homicide.



Real Live Shit: GPJ directed Dwayne B. Perryman III's shot Real Live's "Real Live Shit." Sean O'Connell directed photography, while Lenny Grodin and Stephen Chase co-produced.



## All Eyes Of The Industry On Billboard Music Video Conference And Awards

LOS ANGELES—The top executives in the music video industry gathered for the 17th annual Billboard Music Video Conference, Nov. 8-10 at the Loews Santa Monica (Calif.) Beach Hotel. Highlights included issue-intensive panels; Billboard's second MultiMedia Expo, which offered displays of the new technology; and a joint keynote address by Quincy Jones and Herbie Hancock. Nighttime activities included an opening-night party sponsored by MTV Networks; an artist showcase party sponsored by the Box and Sony Music; and the Billboard Music Video Awards, hosted by Todd Rundgren. (Photos: Alison Leigh/BFP)



Billboard's Ken Schlegel presents the Box crew a plaque honoring the channel for its anniversary. Pictured, from left, are the Box's Jon Baum, John Robson, and Les Garland; Schlegel; and the Box's Frankie Blue and Alan McGlade.



Tommy Boy artist L.V., center, cuts loose with, from left, Tommy Boy's Victor Lee, MTV's Snen Howell, DNA's Wendi Chilez, and manager Colin Sutton.



Todd Rundgren, right, presents Epic's Dan Beck and Satellite Films' Danielle Gaganian the best clip award in the pop/rock category for Michael and Janet Jackson's "Scream."



Awards show host Todd Rundgren displays the redesigned Billboard Music Video Award.



Awards presenter and 143 Records founder David Foster, center, is flanked by members of his label's act the Corrs, who performed a miniconcert at the event.



Atlantic manager of music video promotion Doug Cohn, left, MTV Latino's VP of music and talent Bruno del Granado, center, and Arista associate director of national video promotion Andrew Berkowitz are all smiles at the MTV party.



Power Play's Kevin Ferd greets Launch's Deborah Russell, center, and Capitol's Bonnie Burkert at the opening-night party.



For the first time ever, registrants were able to vote in the Music Video Awards competition on-site at the conference using private kiosks.



Director F. Gary Gray, left, presents Kerry Burismaier the award for best local/regional show in the jazz/AC category for the Arvada, Colo.-based "Jazz Alley TV."



Dyane/Foster Film & Casting's Melleic Dyane, left, Tommy Boy's Rodd Houston, center, and "The Flavor Video's" Miki Jam hang out at the MTV party.





Atlantic's Doug Cohn, left, joins Arista's Andrew Berkowitz and Atlantic's Marybeth Kammeyer in celebration of their labels' multiple victories at the Billboard Music Video Awards.



Renewing old friendships at the MTV party, from left, are ZTV's Max Leinward, MCA's Dennis Boerner, and Reprise's Wendy Griffiths.



KLSX (Rest Radio) Los Angeles hosts Susan Olsen (aka Cindy Brady of "The Brady Bunch") and Ken Ober (formerly of MTV's "Remote Control") present the Maximum Vision Award.



Tommy Boy artist L.V. is boxed in by executives of the Box and Tommy Boy.



Priority video production coordinator Anderson Broussard III, left, chills out with South Illinois University film student Plesz.



Awards-show host Todd Rundgren, left, interacts with Wolfgram Video's Wolf Zimmerman after the show.



Tommy Boy artist L.V., left, teams with fellow awards-show presenter Scotti Bros. rapper Skee-Lo, who was nominated in three categories for his "I Wish" clip.



Mercury's Diane Earl, left, "Rock Rap's" Dante Moratto, center, and the Music Video Assn.'s Jill Karagezian converge at the MTV party.



Mercury artist Martin Page, far right, enjoys the opening-night reception. Joining Page, from left, are Mercury's Jeff Newman, manager Diane Poncher, Billboard's Brett Ahwood, and the Box's John Robson.



Pictured, from left, are MOR Music's Chris Perr and the Music Zone's Tammy Lowrie teaming with AristoMedia's Craig Barron, Joe Herne, and Jon Howard to discuss the fine points of music video programming.



Industry executives discuss the effect of the Internet on the music video community at the "Online Opportunites" panel. Pictured, from left, are peermusic's Brady L. Benton, Data Translation's Lou Dustin, BoxTop Interactive's Charles Coma, Billboard's Brett Ahwood, MTV's Matt Farber, and Columbia's Mark Ghunem.



Multi-media industry experts gathered for the "Multi-media And Music Video: The Real Deal" panel. Preparing to take the stage for the panel, from left, are artist Todd Rundgren, multimedia producer Chary Prevost, Launch's Deborah Russell, director Douglas Gayeton, Apple's Duncan Kennedy, and Blink Media's Josh Warner.



# Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
NEW ONES ARE REPORTED BY THE METRO (P. 102) OR THE WEST (P. 103)



- 14 hours daily  
1895 No. Street Me  
New York, N.Y. 10018
- 1 L.L. Cool J., I'm A Flyer
  - 2 Salt, Hounded On You
  - 3 Monica, Like This And Like That
  - 4 4th & Broadway, An' That's How It's Done
  - 5 The Notorious B.I.G., Ready To Die
  - 6 TLC, Digga On You
  - 7 P.Diddy, Ready To Die
  - 8 Deborah Cox, Surrender
  - 9 P.Diddy, Ready To Die
  - 10 Corina, You're A Good Girl
  - 11 Jay-Z, I'll Be There For You
  - 12 R. Kelly, You Remind Me Of Something
  - 13 The Roots, I Wanna Be Like You
  - 14 G. Love & The New Third Generation, I Wanna Be Like You
  - 15 The Roots, I Wanna Be Like You
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### NEW ONES

- 8 Gold, I Wanna Be Like You
- 9 The Roots, I Wanna Be Like You
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- 12 The Roots, I Wanna Be Like You
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### NEW ONES

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## BILLBOARD SURVEY UNCOVERS TRENDS

(Continued from page 9)

"That's nasty," he said. As for production qualities, the respondents preferred unambitious videos, with 63% stating a preference for "house-made" productions over "hi-tech." However, as one conference attendee pointed out, two of the videos cited by the focus group as exceptions to the rule were "Buddy Holly" and TLC's "Waterfalls," both of which are heavy on special effects.

## Types Of Videos Liked Most

Live Storylines	28%
Video Performances	23%
Artists Acting Out Songs	19%
Music Videos	16%
With Special Effects	9%
With Cameos	4%
Other	1%

Source: Music Marketing Network

In the focus group, a female participant praised "Waterfalls" for its "subtle story, cinematography and storyline, and song, which all fit together," yet on the call-out research, respondents were split when asked if they had to like the music to like the video.

Asked how videos affected buying habits, 82% of call-out respondents said clips were most influential in their decision to buy music, while 68% cited radio. Yet respondents said that videos were more influential than friends, magazines, and listening stations.

Much of the survey focused on respondents' use of the major national video channels. The call-out research revealed that MTV is available in 98% of respondents' areas and that 44% of respondents watch one to two hours of MTV each week. About 30% of MTV-watched by 82% of the respondents, was the most-watched channel, but in areas where the Box is available, its viewers out-number those of MTV by a margin of five.

In the videotape focus group, respondents said they liked MTV's specialty programs such as "The Grind," "The Real World," and "Road Rules." In the call-out research, "The Real World" had the distinction of being the most-liked program by 32% of respondents and the most-disliked by 21% of respondents.

The survey research suggested that MTV's core audience is age 14-21. VH1's is 20-30, and the Box's is 17-19. Respondents in the focus group claim that younger siblings watched MTV more frequently than they did. "My little sister is addicted to MTV," said one female participant. "My little sister is 16, and she watches it 24 hours a day," another said.

Nearly 60% of respondents said they could see music videos at a place called their home, with 38% of respondents citing record stores. Viewing habits vary: 46% of the respondents said they sit and watch videos, while 36% use the videos as background noise, and 18% flip through channels.

## EMI MUSIC HAS RECORD SALES

(Continued from page 6)

Rehears No. 1 and sold almost three million units; Garth Brooks' "The Chase," which over the past year has sold more than 8 million units; and the Foo Fighters' self-titled debut album, which sold more than 1 million units.

"Our special market activities had a strong first half due to the exceptional performance of the Right Stuff label with Al Green's 'Come On Over' and four Soul-Jams albums featured in the Billboard charts, as well as higher than expected premium and mail-order business," says Virgin.

The company says that Virgin was bolstered by albums from Lenny Kravitz, Shaggy, Paula Abdul, Sacred Spirit, and Lata. The statements said, "As Virgin Germany far exceeded its initial expectations with the success of its compilation release through Melonada."

Thomas EMI says "a significant contributor" to the music group's performance was the success of local and regional artists. It cites particularly the work of De Schryver in Germany and Kyoukei Humuro in Japan; Heron Del Silencio and El Ultimo De La Fila in Spain; Paramanas, Mamonas Assassinas, and the Meus Momentos

Seirs in Brazil; and the first Now compilation for Southeast Asia.

Says the company, "In total, 11 albums sold more than one million units during the half year, compared with eight in the same period last year. Catalog sales continue to grow with strong performances from Selema, the Beatles, Pink Floyd, the Rolling Stones, and Queen."

EMI says its music publishing operation was particularly strong in North America, Brazil, and Japan, boosted by the Stone Temple Pilots, Boyz II Men, Hoodie & the Blowfish, Aerosmith, and Nirvana.

The company spent \$311 million on acquisitions in the first half, including a controlling interest in Dutch-based budget record label Disky Communications Europe, Belgian dance specialist Antler-Subway Records, Mexican indie DLV Records, and French publishers Editions Et Productions Sidonie and Editions Creations. EMI Music also established companies in the Middle East and Colombia.

Thomas EMI reports in pounds sterling. The exchange rate used in this story is \$1.53 to the pound.



## TNN THE NASHVILLE NETWORK

The Heart of Country

- 30 hours weekly
- 2800 Highway 41 East
- 11515 Broadway, NY, NY 10015
- 11 Alan Jackson, Tell Tall
- 12 Garth Brooks, The Chase
- 13 Garth Brooks, The Chase
- 14 Garth Brooks, The Chase
- 15 Garth Brooks, The Chase
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## JEW

- One hour weekly
- 216 W. Ohio
- Chicago, IL 60610
- 11 Alan Jackson, Tell Tall
- 12 Garth Brooks, The Chase
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## THE CLIP LIST

W. 100 E. 100th Street  
New York, N.Y. 10019

### AMERICA'S NO. 1 VIDEO

- 8. Kelly, You Reminded Me Of Something

### BOX TOPS

- Mariah Carey, My All
- 11 Marina & Jack, My All
- 12 Mariah Carey, My All
- 13 Jeff Cannon, My All
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## REPRINTS

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212-536-5003

## MUSIC OF BUDDY HOLLY REMEMBERED BY DECCA 'CELEBRATION'

(Continued from page 12)

talked with MCA chairman Bruce Hinton, the latter expressed a desire to honor Holly's 50th birthday and 40th anniversary with a unique project.

What they ended up with, Shipley Biddy says, is a rare collection of early tracks, each with a different, whose only common ground is their love of Holly's music.

Twelve solo artists or duets each recorded a track, each with a different producer. The work in producing the album resulted in three release delays, but eventually Decca got a package with which it was happy.

The interpretations are as diverse as the artists (see story below). Through the magic of technology, the reunited British rock group the

Hollies sings with Buddy Holly's original backing band, the Crickets. Los Lobos turn "Midnight Shift" into a shuffling rap chant. The Tractors simply treat "Think It Over" as another Tractors song. Raul Malo does a new twist on Orismon's "Crying, Waiting, Hoping." Marty Stuart and Steve Earle get down and dirty with "Crying, Waiting, Hoping." Wayne Jennings teams up with Mark Knopfer, and Suzzy Borguss sings with Dave Edmunds. The set also features Mary Chapin Carpenter, Joe Ely, and the Nitty Gritty Dirt Band. Decca was careful in selecting artists, Shipley Biddy says. "We didn't want to rush out to just get top names because they might sell records."

April 9, 1956. Levon Helm used Holly's Neuman U-47 for lead vocals. The Band introduces Buddy to Bo Diddley again.

• "Think It Over," the Tractors. Produced by the Tractors. Recorded in Jackson, 1959. Released by Mark Church Studio in Tulsa, Okla. The Tractors take Buddy to Tulsa and teach him that Tulsa Tractor shuffle, disc 10.

• "Wishing," Mary Chapin Carpenter and Kevin Montgomery. Produced by Bob Montgomery. Recorded at Javelina Studios Sept. 30, 1994. Kevin Montgomery's father, Bob, co-wrote the song with Holly. Carpenter is every bit as dreamy as Griffith.

• "Oh Boy," Joe Ely and Todd Snider. Produced by Joe Ely. Recorded at Spar Studio, Austin, Texas, Sept. 22, 1995. Snider track added to cassette. Released by Penn. Ely treats this as the exuberant West Texas waltz he should be.

• "Crying, Waiting, Hoping," Marty Stuart and Steve Earle. Produced by Richard Bennett. Recorded at Treasure Isle Studio, Nashville in March 1967. The late Neuman U-47 was used yet again. Fierce firebrecker guitar glides into a Stones-like hard, hard version.

• "It Doesn't Matter Anymore," Suzzy Borguss with Dave Edmunds. Produced by Edmunds. Recorded at Sound Stage on June 21, 1995. Borguss' original recording would have sounded like on Music Row today after getting the full studio treatment.

• "Maybe Baby," the Nitty Gritty Dirt Band. Produced by Emory Gordy Jr. Recorded at Woodland Sound Studio, Nashville. If he had owned the U-47, it would be this as how he would sound today.

• "Learning The Game," Wayne Jennings with Mark Knopfer. Arranged and produced by Knopfer. Jennings was the bass player in the Crickets when Holly was killed in 1956. Completely unworked, it would be a surprise sermon with Knopfer outdoing himself.

What they got will surprise many fans. As Decca says, these aren't just old songs being reissued. These songs were vigorously run through and reworked, demonstrating the durability of Holly's music. The album will be worked on Decca by the Americas and Japan and on MCA in the rest of the world.

**MULTIMEDIA PLAN**  
"It's a very broad-based plan," Shipley Biddy says. "We'll have singles to work in multiformats. The L.A. office will be involved in pop singles, while the Memphis office will work with country radio, possibly Dirt Band single in the spring. And we have the right to use a Nancy Griffith single. We've already shot a video for that. Nancy's single I could

## IT TAKES THREE TO QUANGO

(Continued from page 13)

dies. Amid these sets will be occasional compilations documenting the output of influential or up-and-coming producers.

"We look at our connection to Quango as being a highly effective way of discovering the future innovators of each project's overall concept," says Andrew Krenfeld, director of marketing for ILS. "It also gives us the opportunity to investigate a variety of acts that might eventually be viable direct signings to Island."

The Quango/Island deal was christened Nov. 7 with the releases of *Black & Blue*, A Collection Of Funk Recordings, which includes the history of the acclaimed U.K. indie, and "Journey Into The Ambient Groove Phase 2," which includes singles of ethnic-ambient acts like Indonesia's Kenseku Shala.

Next to part with the label will be "Go-Stoned," a four-set by acclaimed "Gimmie production team Kruder and Dorfmeister, and "La Vague Sensuelle" by the Mighty Boo, a French act that fuses hip-hop with ambient jazz. Both sets are due Dec. 5.

Marketing plans for Quango's releases will be as grass-roots driven as the music the label offers. Krenfeld says that teaching college students and club audiences is at the top of

see working in two or three markets—AC, college, country. "I'm very excited about making the Buddy Holly and the Hollies chart [Peggy Sue Got Married] a pop release, and we'll start a video shoot in January. Having a single and a video will hopefully reposition it as a Holly [song]."

TNN will televise a two-part documentary of the making of "Journey Into The Ambient Groove Phase 2" on Feb. 5 and 6, and worldwide rights to the documentary are being negotiated.

Shipley Biddy says that the project is inspiring fans of Holly, among others. The U.S. Postal Service, for example, is donating large blow-ups of the Holly stamp.

"I'm very proud of this project,"

Shipley Biddy says. "It's very moving to see artists embrace Holly, and I'm excited to see management trying to do my best for Buddy because he was my friend." To see Nancy Griffith talking about how when she was a little girl, she wanted to grow up to be a Crickie. And now to see her singing with the Crickets."

Shipley Biddy says that after a time, the people at Decca felt that they were managing Holly posthumously. (He died on Feb. 3, 1959.) Shipley Biddy says the company is attempting to get Holly nominated for a special Grammy Award. "We also had to get him inducted into the Hollywood Walk of Fame, but couldn't. They wouldn't take him because he's passed on."

Island's priority list, with a series of still-to-be-confirmed campus promotions and club parties on the label's immediate agenda.

Five commercial singles will be pulled from the albums, with an eye toward focusing on consumer appeal. "We'll have a series of each project's overall concept," says Andrew Krenfeld, director of marketing for ILS. "It also gives us the opportunity to investigate a variety of acts that might eventually be viable direct signings to Island."

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that come here. "I can finish what they've started."

Quango's connection to ILS happened shortly after one of Quango's DJ mix-tapes landed in the hands of Island founder Chris Blackwell. "It was filled with all kinds of unusual A&R," Blackwell told Griffith in a recent interview. "And he listened to it while he was traveling over a period of time. He loved the music."

"That album exemplifies the beauty of this situation," Bentley says. "It allows us to expose music without the pressure to go to No. 1 on any chart. Island is looking to us to experiment with everything else in a bonus."

Industry veteran George Miz serves as the business mind of Quango. "He's the one [who] makes our abstract fantasies become reality," Bentley says.

Griff adds, "I execute the ideas

## BILLBOARD AWARDS

(Continued from page 6)

compiled from Billboard's weekly and biweekly charts covering the period from December 1994 to December 1995. Complete year-end charts will appear in Billboard's "Year In Music '96." The 25 lists will be published in the magazine.

Performances by Tina Turner, Coolio, the Go Go Dells, A. Long, Hootie & the Blowfish, T.L. Sagna, Twain, and the Roots will be presented by the year-end awards. Joni Mitchell will receive the Century Award, Billboard's highest honor for creative and artistic achievement. It was presented by Peter Gabriel. Janet Jackson will receive the Artist Achievement Award for consistent artistic and commercial success (Billboard, Nov. 25).

The show will be broadcast live on Fox at 8 p.m. EST. It will be taped/delayed for the other time zones and will air at later dates by more than 240 million viewers across the globe.

This is the sixth consecutive year the awards will be broadcast on Fox. Kevin Wall is the executive producer of this year's show; Paul Flattery is the producer.

## BURKE GETS DUAL ROLE

(Continued from page 6)

In July, however, although Burke is widely regarded as having played a pivotal role in the success of the Virgin Megastore chain, he believes that the music retailing operations he oversees will not be able to "take a suffer from his new dual role. He says, "For about two days a week, I would be [at Virgin U.K. Office]. Hopefully, it won't make any difference."

The Megastore chain was on the point of being sold when Burke took over the U.K. and he states that a team who was involved in the revival of Virgin Retail and Our Price who knows the ropes as well as I do, and who will be in a much better position to run the business. They might even welcome the lighter touch from me."

"This is a big business now, and it is well past the stage when I would want to be involved in every last detail. I would be a single for me to be involved in every last detail. Virgin Our Price comprise 45

Virgin stores and 275 Our Price outlets across the U.K. Our Price is wholly owned by the W H Smith group, which also has 75% of Virgin Retail. The other 25% remains with Richard Branson's Virgin Group.

Branson says he sees the potential for cooperation between the two areas of business he now represents. He cites the "obvious" area of cross-promotion, and he adds, "You must expect us to go beyond the obvious."

One such area would be the sale of cinema tickets in Virgin Our Price stores, along with a reappraisal of items retailed in cinema.

"I don't mean by that the wholesale stocking of CDs, but the evaluation of which we sell at present and potential products. They might even welcome the lighter touch from me."

# Hot 100 Airplay™

Compiled from a random sample of airplay spots by Broadcast Data Systems' Radio Track service. 27 stations that included approximately 24 hours of airplay were monitored. The data is compiled by cross-referencing each station's airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

WEEKS ON CHART	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	WEEKS ON CHART	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	
1	<b>NO. 1</b>		38	6	1975	THE BEACH BOYS (MCA/REPRISE)
1	1	FANTASY	39	56	3	GLACIER (MCA/REPRISE)
2	7	ONE SHOT DAY (GARY CLARK JR. & BOB DYLAN)	40	32	4	SLAYER (GEP/REPRISE)
3	7	NAME (MELISSA MCLEOD)	41	29	18	COME DOWN (MCA/REPRISE)
4	3	RUNAWAY (THE POLARIS)	42	10	POSSUM WINDCHIME (MCA/REPRISE)	
5	2	I WILL LET YOU DOWN (MCA/REPRISE)	43	13	ANTS MARCHING (GEP/REPRISE)	
6	2	WISS FROM A ROSE (LISA LOPEZ)	44	10	LET ME BE THE ONE (MCA/REPRISE)	
7	5	22	22	1	10	LET ME BE THE ONE (MCA/REPRISE)
8	20	20	20	1	10	LET ME BE THE ONE (MCA/REPRISE)
9	8	11	11	1	10	LET ME BE THE ONE (MCA/REPRISE)
10	29	29	29	1	10	LET ME BE THE ONE (MCA/REPRISE)
11	13	13	13	1	10	LET ME BE THE ONE (MCA/REPRISE)
12	34	34	34	1	10	LET ME BE THE ONE (MCA/REPRISE)
13	5	5	5	1	10	LET ME BE THE ONE (MCA/REPRISE)
14	15	15	15	1	10	LET ME BE THE ONE (MCA/REPRISE)
15	15	15	15	1	10	LET ME BE THE ONE (MCA/REPRISE)
16	18	18	18	1	10	LET ME BE THE ONE (MCA/REPRISE)
17	12	12	12	1	10	LET ME BE THE ONE (MCA/REPRISE)
18	10	10	10	1	10	LET ME BE THE ONE (MCA/REPRISE)
19	18	18	18	1	10	LET ME BE THE ONE (MCA/REPRISE)
20	31	31	31	1	10	LET ME BE THE ONE (MCA/REPRISE)
21	22	22	22	1	10	LET ME BE THE ONE (MCA/REPRISE)
22	22	22	22	1	10	LET ME BE THE ONE (MCA/REPRISE)
23	22	22	22	1	10	LET ME BE THE ONE (MCA/REPRISE)
24	10	10	10	1	10	LET ME BE THE ONE (MCA/REPRISE)
25	27	27	27	1	10	LET ME BE THE ONE (MCA/REPRISE)
26	7	7	7	1	10	LET ME BE THE ONE (MCA/REPRISE)
27	23	23	23	1	10	LET ME BE THE ONE (MCA/REPRISE)
28	35	35	35	1	10	LET ME BE THE ONE (MCA/REPRISE)
29	25	25	25	1	10	LET ME BE THE ONE (MCA/REPRISE)
30	30	30	30	1	10	LET ME BE THE ONE (MCA/REPRISE)
31	30	30	30	1	10	LET ME BE THE ONE (MCA/REPRISE)
32	37	37	37	1	10	LET ME BE THE ONE (MCA/REPRISE)
33	19	19	19	1	10	LET ME BE THE ONE (MCA/REPRISE)
34	44	44	44	1	10	LET ME BE THE ONE (MCA/REPRISE)
35	32	32	32	1	10	LET ME BE THE ONE (MCA/REPRISE)
36	4	4	4	1	10	LET ME BE THE ONE (MCA/REPRISE)
37	35	35	35	1	10	LET ME BE THE ONE (MCA/REPRISE)

Records with the greatest airplay © 1995 Billboard/BSI Communications.

# Hot 100 A-Z

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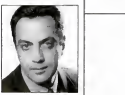
# Hot 100 Singles Sales™

Compiled from a national sample of POS (point of sale) retail sales reported each week and each artist's report number from units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

WEEKS ON CHART	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	WEEKS ON CHART	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	
1	<b>NO. 1</b>		38	21	1	AIN'T NUTTER BUT SHE'S SHINING (MCA/REPRISE)
1	1	ONE SWEET DAY (MCA/REPRISE)	39	20	1	FEEL THE FLOOR (MCA/REPRISE)
2	7	EMMA (MCA/REPRISE)	40	12	1	MACARONI (MCA/REPRISE)
3	3	HEY LOVER (MCA/REPRISE)	41	47	1	RUNNING (MCA/REPRISE)
4	2	GANGSTA'S PARADISE (MCA/REPRISE)	42	23	2	FISS FROM A ROSE (MCA/REPRISE)
5	3	YOU REMAIN TO BE SEEN (MCA/REPRISE)	43	43	1	ALMOST MISSING YOU (MCA/REPRISE)
6	5	FANTASY (MCA/REPRISE)	44	36	2	EMOTIONAL (MCA/REPRISE)
7	5	10	10	1	10	BEFORE YOU WALK... (MCA/REPRISE)
8	2	2	2	1	10	BEFORE YOU WALK... (MCA/REPRISE)
9	7	7	7	1	10	BEFORE YOU WALK... (MCA/REPRISE)
10	6	6	6	1	10	BEFORE YOU WALK... (MCA/REPRISE)
11	8	8	8	1	10	BEFORE YOU WALK... (MCA/REPRISE)
12	12	12	12	1	10	BEFORE YOU WALK... (MCA/REPRISE)
13	12	12	12	1	10	BEFORE YOU WALK... (MCA/REPRISE)
14	14	14	14	1	10	BEFORE YOU WALK... (MCA/REPRISE)
15	13	13	13	1	10	BEFORE YOU WALK... (MCA/REPRISE)
16	8	8	8	1	10	BEFORE YOU WALK... (MCA/REPRISE)
17	16	16	16	1	10	BEFORE YOU WALK... (MCA/REPRISE)
18	14	14	14	1	10	BEFORE YOU WALK... (MCA/REPRISE)
19	10	10	10	1	10	BEFORE YOU WALK... (MCA/REPRISE)
20	22	22	22	1	10	BEFORE YOU WALK... (MCA/REPRISE)
21	24	24	24	1	10	BEFORE YOU WALK... (MCA/REPRISE)
22	24	24	24	1	10	BEFORE YOU WALK... (MCA/REPRISE)
23	18	18	18	1	10	BEFORE YOU WALK... (MCA/REPRISE)
24	10	10	10	1	10	BEFORE YOU WALK... (MCA/REPRISE)
25	26	26	26	1	10	BEFORE YOU WALK... (MCA/REPRISE)
26	18	18	18	1	10	BEFORE YOU WALK... (MCA/REPRISE)
27	20	20	20	1	10	BEFORE YOU WALK... (MCA/REPRISE)
28	25	25	25	1	10	BEFORE YOU WALK... (MCA/REPRISE)
29	20	20	20	1	10	BEFORE YOU WALK... (MCA/REPRISE)
30	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
31	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
32	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
33	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
34	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
35	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
36	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
37	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
38	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
39	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
40	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
41	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
42	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
43	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
44	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
45	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
46	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
47	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
48	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
49	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
50	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
51	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
52	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
53	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
54	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
55	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
56	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
57	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
58	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
59	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
60	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
61	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
62	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
63	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
64	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
65	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
66	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
67	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
68	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
69	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
70	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
71	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
72	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
73	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
74	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
75	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
76	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
77	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
78	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
79	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
80	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
81	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
82	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
83	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
84	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
85	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
86	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
87	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
88	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
89	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
90	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
91	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
92	34	34	34	1	10	BEFORE YOU WALK... (MCA/REPRISE)
93	34	34				



# 100 SINGLES SPOTLIGHT



by Jerry McKenna

**ONE SWEET DEBUT.** Just one week after her "Fantasy" ended its eight-week run at No. 1, Mariah Carey is back on top. "One Sweet Day," her collaboration with Boyz II Men, debuts at No. 1 on the Hot 100. It becomes the first No. 1 of the new chart year, which officially begins with this week's issue. "Day" opens with huge sales—more than 200,000 units in its first week—good for No. 1 on the Hot 100 Singles Sales chart. But "Day" would have claimed the top spot even with fewer sales, as it is No. 2 on Hot 100 Airplay, for a combined point total that puts it well ahead of the competition. Last week's No. 1 single, Whitney Houston's "Exhale (Shoop Shoop)," slides back to No. 2, despite showing big growth in both airplay and sales. It sold close to 150,000 units this week, up more than 7,000 units from the week before. In an average week, "Exhale" would have had more than enough points to remain at No. 1.

**DEBITS.** In addition to the Hot Shot Debut of "One Sweet Day," there are a couple of other interesting entries. Debuting this week is "Till Collins with 'Eyesore's Lullaby' from the "Winnie The Pooh: Take My Hand" album (Walt Disney). All of its Hot 100 points are from sales. It is likely that a good portion of these sales was generated at Disney stores, which are part of the SoundScan chain. Also making a debut this week is "When Love & Hate Collide" by Def Leopard (Mercury), which is already top 10 in four states.

**WHAT'S AHEAD:** Although traditionally there are few singles released commercially during the holiday season, several of the songs to be released over the next few weeks are destined to affect the Hot 100. Four of these are already on the Hot 100 airplay chart: Madonna's "You'll See" (Maverick/Warner Bros.), No. 13; John Osborne's "One Of Us" (Blue/Gold/Seal), No. 36; Natalie Merchant's "Arden" (Elektra/EGG, No. 69); and Faith Evans' "As Soon As I Get Home" (Bad Boy/Warner, No. 75). In addition, the following commercial releases are on the way: "Free As A Bird" by the Beatles (Apple/Capitol), "Get Together" by Big Mountain (Giant), and "Gold" by the artist formerly known as Prince (NPG/Warner Bros.).

**LOOKING BACK:** Now that the new chart year has officially begun, there's a real deal of speculation as to which of last year's biggies will end up at No. 1 on the Hot 100 Singles chart in the Dec. 23 "Year In Music" issue. Over the past 12 months, 14 singles reached the top spot on the Hot 100. Of these singles, Mariah Carey's "Fantasy" sat at No. 1 the longest, for eight consecutive weeks. It is closely followed by Madonna's "Duke A'Beau" (Warner Bros.), Muttel Jordan's "This Is How We Do It" (PMP/RAL/Def Jam), and TLC's "Waterfalls" (LaFace/Arista), each of which spent seven weeks at the top of the chart. In third place is "On Bended Knee" by Boyz II Men (Motown), which spent six weeks at No. 1. Will one of these long-running No. 1 songs have the most chart points and end up topping the year-end chart? Or will the year's biggest be one of the other sales No. 1 Hot 100 singles: "Here Comes the Hotstepper" by Ini Kamoze (Columbia), "Bryan" by TLC (LaFace/Arista), "Have You Ever Really Loved A Woman" by Bryan Adams (A&M), "Kiss From A Heart" by G2/G2 (Sire/Warner Bros.), "You Are Not Alone" by Michael Jackson (A&M), "Vagabond Paradies" by Golem Featuring L.V. (Tommy Boy), or "Exhale (Shoop Shoop)" by Whitney Houston (Arista)?

## NORTHWORD PRESS MAKES MIGRATION TO NATURE TAPES

(Continued from page 14)

business.

The Minotqua, Wis.-based company, launched in 1985, was doing well with its coffee-table books, such as "Loom Music" and "Brother Wolf," when Klein had the idea of expanding into recorded nature sounds. "In addition to bookstore, we were selling our books at slide shows, trade shows, and wildlife festivals," Klein says. "We would set up a table with the books and play a tape. I'd be in calls for effort. We realized the power of sounds."

In 1987, NorthWord began acquiring selling tapes of environmental sounds as a distributor. In 1990, it developed its own line of environmental cassettes, called Nature Sounds. "It was a big decision, since we had to leave 1,800 CDs at a time," Klein says. "We began with four titles: 'Loom Music,' 'Frog Talk,' 'North Woods Nights,' and 'Bubbling Brook'... People would buy them, give us some feedback, and the turns were very substantial. We began to add other environmental albums as fast as we could have space on our shelves."

Following the success of Nature Sounds, the company developed a second audio line, NorthSound, in 1992. This line's slogan is "harmonic sounds of the natural world." Following the success of Nature Sounds, the company developed a second audio line, NorthSound, in 1992. This line's slogan is "harmonic sounds of the natural world." Following the success of Nature Sounds, the company developed a second audio line, NorthSound, in 1992. This line's slogan is "harmonic sounds of the natural world."

tureQuest, was launched in 1993 and is sold exclusively through Target stores.

NorthWord's newest lines are Inspired Artists and World Disc. Inspired Artists features contemporary instrumental music inspired by nature themes but not including nature sounds. Coordinated by music director Steve Anderson, who is a pianist and recording artist, the Inspired Artists line was launched in October with 32 titles. "We're very excited about Inspired Artists," says Anderson. "We have a lot of diverse talent, ranging from Latin jazz great Manfredo Fest to pianist Jeanne Cotler." He adds that he sees this label as a chance to develop these artists into, possibly, the stature of new age artist Yanni.

World Disc was a previously existing world music and environmental label acquired recently by NorthSound, which will keep the World Disc name when reissuing its titles.

Because its recorded product is unique, NorthWord is aggressive in promoting it. The company created its own in-store retail listening post, which features pictures of the CD covers; when a consumer touches a picture, he or she can hear 60 seconds of the album on headphones. "It's a very personalized system, and it's very easy—you just touch the picture, there's no menu or screen. It contributes a lot to impulse buying," says Klein. NorthWord also creates special in-store

displays, audio racks, and signs to promote its product.

"(NorthWord staff members) are incredibly good marketers—they know how to merchandise product and how to help the retailer sell the product," says Amy Gary, marketing director for 140-store Books-A-Million, based in Birmingham, Ala. "They're always doing great promotions; right now, we have a Christmas promotion that's buy one, get one free, and NorthWord supplied some terrific signage for that. The listening booth is a big help; people listen to it all the time. And their product is wonderful—anyone who listens to one gets addicted and wants to buy more."

The various audio lines are carried in 7,000 locations, mostly book stores, gift shops, museum shops, national parks, and new age stores. The company is just beginning to get into record stores, including the Camelot chain, Klein says.

NorthSound's biggest-selling albums include "Beethoven Naturally...," "Blues Naturally...," "Classical Loom," and "Fascinating Ocean." The company's most popular albums sell 100,000 copies each year, Klein says, and a few sell close to 250,000 units. In addition to its music lines, NorthSound has publishing division, NorthWord has audio books, audiobooks, cassettes, videos, and posters. The company's total sales last year exceeded \$40 million, Klein says.

## BRAZIL'S RETAIL SECTOR

(Continued from page 30)

While parallel imports have been a significant issue in Europe, they are not becoming a factor in Brazil. However, some industry observers expect that their impact may increase. The Planet Music megastore carries about 20%-30% imported product, and competition may spur other retailers to follow suit.

However, as one industry observer notes, Brazilian music still makes up the majority of sales, so imports may not be a factor.

## CD EXPO MAY UNITE INDUSTRY

Support for the music industry is also springing from the television

market, with TV director Jodele Larcher coordinating the inaugural CD Expo, to be officially slated for July in Rio de Janeiro.

Larcher is a partner in the project, along with advertising agency owner Paulo Macedo and event coordinator FAG.

According to Larcher, major record labels will participate.

"The majors will have stands to make showcases and other events, and retailers will sell CDs to the public," says Larcher.

The fair hopes to receive as much publicity as the biannual book fair, which draws 1 million-2 million people in one week.

## BUBBLING UNDER HOT 100 SINGLES

THIS WEEK'S POSITION	TITLE	ARTIST	LAST WEEK'S POSITION	TITLE	ARTIST
WEEKS ON CHART	(LABEL/DISTRIBUTING LABEL)		WEEKS ON CHART	(LABEL/DISTRIBUTING LABEL)	
1	1	I WANT YOU BACK	24	25	4 FAIRGROUND
1	1	(MARIAH CAREY/ARISTA)	1	1	(MOTOWN)
2	2	2 PLAIN PLAIN	15	17	17 IF I WERE YOU
2	2	(LIZ MINNELLI/IMP)	15	17	(LAWRENCE WALKER/SIRIUS)
3	5	3 GOLDENEYE	16	12	12 DAMN THING CALLED LOVE
3	5	(THE TRINITY/IMP)	16	12	(MELBURN/IMP)
4	11	4 YOU PUT A MOVE ON MY HEART	17	12	12 FACES IN ALL
4	11	(JAY-Z/IMP)	17	12	(MOTOWN)
5	21	5 SINGLES/YELLOW ADDRESS	18	22	22 STILL IN LOVE
5	21	(SINGLES/YELLOW ADDRESS)	18	22	(SIRIUS/NIGHTMARE)
6	8	6 THIRTY-AS CLOSE AS YOU GET TO LOVING YOU	19	5	5 IF YOU WANT IT
6	8	(JAY-Z/IMP)	19	5	(MOTOWN)
7	1	7 I NEED YOU TONIGHT	20	5	5 A DREAM IS A WISH YOUR HEART
7	1	(MOTOWN/IMP)	20	5	(MOTOWN/IMP)
8	7	8 BROWN LANGUAGE	21	20	20 WHO NEEDS YOU BABY
8	7	(SINGLES/IMP)	21	20	(MOTOWN/IMP)
9	1	9 LIKE A ROLLING STONE	22	11	11 I'M NOT STRONG ENOUGH TO SAY NO
9	1	(MOTOWN/IMP)	22	11	(MOTOWN/IMP)
10	3	10 SEX IN THE RAIN	23	5	5 LOVE LESSONS
10	3	(MOTOWN/IMP)	23	5	(MOTOWN/IMP)
11	3	11 WITH YOU BEAM	24	17	17 WHAT'UP, WHAT'UP
11	3	(MOTOWN/IMP)	24	17	(MOTOWN/IMP)
12	9	12 IF I NEVER KNEW YOU	25	24	24 1990-SICK (KILL MY ALI)
12	9	(MOTOWN/IMP)	25	24	(MOTOWN/IMP)
13	10	13 YALL AIN'T READY YET			
		(MOTOWN/IMP)			

Building Under #100: Top 25 singles under No. 100 which have not charted.

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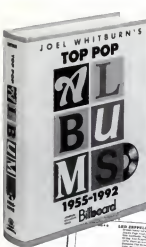
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## PERLMAN FINDS KLEZMER ROOTS ON ANGEL

(Continued from page 1)

Perلمان's *Journey* has been captured on video and disc as a hourlong "Great Performances" program. "In The Fiddler's House," will be the first of a series of "Great Performances" albums. The first, in December, and a VHS cassette and companion CD on Angel, with the same title, were released Nov. 21. The coloration may still anger a few traditionalists, the classical violinist and klezmerites.

"In The Fiddler's House" teams Perلمان with four well-known klezmer musicians: the late, late Brave Old World, the Klezmatiks, the Klezmer Conservatory Band, and the Andy Stanton Klezmer Orchestra. The album was produced by Bose approached Perلمان with the idea and found a willing participant.

"I've never done this music before, but I was born in it," Perلمان says. The violinist's "Perlmans emigrated from Poland to Israel, and he grew up with the sounds of klezmer around him. "In Israel, it's not just a music, it's a way of life. Attention to it. It's like breathing. There's no such thing as being interested in klezmer—you live in it, you breathe it, you feel it. When you hear music, that's what you hear."

Klezmor (the word means "musical" in Hebrew) is a 1,000-year-old musical tradition. It's klezmer's roots are the itinerant, highly trained violinists, flutists, and dulcimer players who provided days of rollicking wedding music, mostly laments, and entertainment for the non-Jewish aristocracy in the 19th century, as well as the 20th-century American Jewish immigrants. The winds and horns, that played the hora for every Jewish wedding and enlivened homes in New York's Catskill Mountains. It also includes a rash of contemporary sounds, many made up of young players steeped in jazz and rock'n'roll, that offer their own takes on the old forms with original compositions and new arrangements of traditional songs. These contemporary artists have captured their own world music magic in the process.

Michael Alpert, violinist of Brave Old World and executive producer for the recording, points out that klezmer violinists like Nathaniel Milstein and David Ostrovsk, came from Eastern European klezmer families, so Perلمان was bringing the progress-ion full circle. That the klezmer violinists are mostly trained Perelman could automatically play the ornamentation and phrasing that is central to the style, says Alpert. "I think he has a sense of what that challenge is captured in the video: Perelman sits in the middle of the Klezmatiks, his face a study of a young man's various members of the group take a tune into Perelman puts it, or 'pickle it,' as Perleman puts it, and wait for him to do it."

Bill Skill, Perelman felt he might have a natural affinity for the form. "I did this jazz recording with Oscar Peterson, and every time I would do something that he liked, he'd say, 'Not totally idiomatic, he would say. 'Oh, you are slipping into klezmer,' the violinist recalls. "So I thought, well, I'm slipping into klezmer. I thought, yesh, I probably can play klezmer."

As it turned out, Perلمان says, "I had a very natural affinity for it. I was interpreting a sound I had in my ear all the time, and it just fell in

my fingers naturally. I had a wonderful time." On one cut, "Simkheh Toyre Time," Perelman can even be heard singing.

"There are some amazing cars," Alpert says. "He's always been able to reproduce a great deal of what he hears, and he's got an organic connection to this music, particularly in the way he plays the clarinet."

It was that instinctive understanding that made the record a pleasurable collaboration that "exceeded all our expectations to many orders of magnitude," Alpert says.

Angel is expecting high performance from this recording: Perلمان is EMI Classics' biggest-selling artist in the U.S., and his previous foray into Jewish music, "Tradition," a collection of popular tunes released in 1987, sold 200,000 units, according to the label.

"We're projecting 150,000 by the end of fiscal year in February," says Perleman. The record's label is targeting the Jewish market with a dozen ads in national and local Jewish publications.

"We're also doing work with Tara, a distribution company that specializes in Jewish retail outlets, such as synagogues and gift shops, and she is investigating talk shows

## ARISTA BUILDS 'ANTICIPATION' FOR CARLY SIMON

(Continued from page 14)

Secrets' record," says Linn, who is a fan of Buckmaster's string work with Elton John. However, when Elektra's former CEO, Joe Holzman recommended that Simon record "No Secrets" with producer Richard Perry, the Buckmaster sessions were shelved. "I've been working on the recently unearthed "Angel From Montgomery" exciting. "I added another harmony vocal, and my son Ben (Taylor) added a part, and we put on the string part that was intended," she says. The song also includes, from the original sessions, Simon's exchanges with Les Taylor, and Danny Kortchmar on guitar.

### FAN MAIL

To establish the timing order of the set, Simon turned to a fan on America Online, who suggested that she put all the hits on the first disc. (A Simon fan also contributed to the liner notes.)

"We tried it chronologically, but I felt that most people putting on a CD at home aren't going to want to listen to the album from beginning to end. "We tried it chronologically, but I felt that most people putting on a CD at home aren't going to want to listen to the album from beginning to end. "We tried it chronologically, but I felt that most people putting on a CD at home aren't going to want to listen to the album from beginning to end."

The boxed set's second disc is titled "The Best of Carly Simon: Miscellaneous" and the third—which features such material as "Devoted To You," with James Taylor, and "Davy," with Andrea Vellewicz—has been dubbed "Your Course To Sleep." Arista will promote "Clouds In My Coffee" through a series of promotional appearances by the singer. Previously unreleased "The Night Before Christmas" to AC and hot AC radio in early December. "The Night Before Christmas" to AC and hot AC radio in early December. "The Night Before Christmas" to AC and hot AC radio in early December.

on Jewish-oriented radio stations, particularly in New York, Miami, and New Orleans.

Angel is asking retailers to be sure they file it in world music as well as classical areas, and in markets where Perلمان is touring, ads will proclaim, "Bring 11thkz Perleman come to the holidays!"

Rebelle's war on the optimism. Ira Rosenblum, world music buyer for HMV at 72nd Street in New York, expects the disc to do well, although he says that the Perلمان fans in the classical department will account for the bulk of the sales. Klezmer does well at HMV, where it has outsold classical records, and Rosenblum says that his sales of the Klezmatiks' most recent recording, "Jews With Horns" (Kempell/Green Linet), released a few months ago, have already matched the total sales of their previous CD, "Rhythm & Jews" (Flying Fish).

Schaefer, music director of public radio station WNYC New York, thinks that the Klezmer release may give the nascent klezmer scene a real boost.

"With someone on the order of Perleman getting involved in this music in a public way, it can only help take this music to the next lev-

el," Schaefer says. "There has been a lot of interest in klezmer in the last 10 years, but it's been grass roots, rather than mainstream. This may be the first time that it really gives some long overdue credit to these bands."

Perلمان hopes to continue his American explorations. "I'm going to be touring all the bands next summer. One possible venue is the Hollywood (Calif.) Bowl."

Klezmor is also having a powerful resurgence in Europe, which is interesting given the fact that its European development was abruptly severed when its practitioners discovered the mass influx to the Nazi death camps.

The Klezmatiks, for example, tour everywhere from Finland to Portugal, and Germany is a hotbed of interest in klezmer. Both Brave Old World and the Klezmatiks were originally on German labels.

Alpert says, "It's a part of a wave of interest in Jewish music among young, urban, educated, alternative-thinking Germans—who are not Jewish. Since the '60s, Yiddish music has been rediscovered in nations; it's seen as antithetical to the German mainstream. It's a very potent symbol. Berlin has at least 15, if not 30, of its own klezmer bands."

bums and titles in its budget Excelzior line to the nonprofit charitable campaign.

As a result of her role at Make a Wish, Simon posters, flats, and stand-ups will be prominently displayed in Musieland and Sam Goody stores, and the boxed set will receive additional advertising attention and will be highlighted in the chain's consumer advertising.

Simon, whose songs are currently published by Crest Music, is tentatively set to make rare in-store appearances at Musieland/Sam Goody locations, including the Pentagon City store in Arlington on Dec. 7 and the Roosevelt Field location on Long Island, N.Y., on Dec. 9.

Pam Shechtman, director of marketing for the Minneapolis-based Musieland chain of approximately 850 stores, says that Simon's participation in the Make a Wish campaign, which helps make the dreams of terminally ill children come true, isn't only good for business.

"It's a terrific way to help these kids out at Christmas," she says, "and it's a really nice way for a person who is as warm and giving as Carly working with us. She is a terrific icon for us this Christmas."

Simon's limited store appearances are to Musieland. At the Borders Books & Music chain, "Clouds In My Coffee" will be cross-promoted by playing off of it in the chain's new holiday offer a special Carly coffee blend in their cafes and will produce Carly napkins and cups that will double as discount coupons for the "Make a Wish" campaign.

To reach die-hard Simon fans, Arista has launched a 25,000-piece mailing to fan club members. The mailing will offer a special Carly coffee blend in their cafes and will produce Carly napkins and cups that will double as discount coupons for the "Make a Wish" campaign.

Simon's set will also receive a boost from the publicity campaign as the spokeswoman for Musieland's campaign for the Make a Wish Foundation. "The Night Before Christmas" to AC and hot AC radio in early December. "The Night Before Christmas" to AC and hot AC radio in early December. "The Night Before Christmas" to AC and hot AC radio in early December.

made up of non-Jewish musicians." And, as Schaefer points out, the Germans can understand the Yiddish lyrics to the songs.

The Perلمان video will be released in Europe in February 1996 on Angel. International orders for the title are already at 25,000, with Germany's second-largest distributor, the German TV and film distributor, is sending the program to Denmark, the Netherlands, Poland, and the UK. Arista also has a co-produce a Japanese broadcast with Perلمان's tour there.

The European connection is underscored by the video, which follows Perلمان and the klezmer bands to a festival of Jewish music in Craiova, Poland, where Jewish quarter still stands, a ghost town of empty synagogues in a city that once housed 75,000 Jews and now has 200. Yet the sorrow invoked by such images is balanced by another: The Perلمان video is crisscrossed with people dancing to the klezmer bands. The sense is that the music, at least, lives on.

that will give moviegoers a discount on the Simon set.

Also, Arista will be shipping a 10-tray video box set in a city that is playing at 1,400 lifestyle locations, including hair salons, coffeehouses, and restaurants, and to 5,000 music stores.

Simon, who is managed by Brian Doyle of All Access Entertainment and booked by Rob Light at the Creative Artists Agency, has tentative plans for appearances on new morning and late-night TV shows.

"On the international front, Arista will be shipping a 10-tray video box set in a city that is playing at 1,400 lifestyle locations, including hair salons, coffeehouses, and restaurants, and to 5,000 music stores. "On the international front, Arista will be shipping a 10-tray video box set in a city that is playing at 1,400 lifestyle locations, including hair salons, coffeehouses, and restaurants, and to 5,000 music stores."

## BEATLES SET HOT

(Continued from page 5)

district. (The chain's Trump Tower store in New York didn't open for a mailing.) The Beatles' new album, "The Beatles Anthology 1," and 100 other titles will be offered at a special price of only \$9.99. The Beatles' new album, "The Beatles Anthology 1," and 100 other titles will be offered at a special price of only \$9.99.

In comparison, Springsteen's album had sold a total of 75 units at Tower Sunset by midday on Nov. 21, while the Beatles' album had sold 1,000 units, according to Woodley.

On Nov. 21, the Sunset store promoted "Anthology" with a double-decker bus that was shipped to Hawaii and on-site performances by Beatles cover bands.

(Continued on page 10)





## CHANGE IS EVIDENT ONE YEAR INTO VH1 MAKEOVER

(Continued from page 14)

and a "Discovery Artist" program to bring developing artists into the mix.

However, VH1's new format has not yet translated into significantly higher ratings. Its prime-time ratings for the last 13 weeks, which pale next to sister channel MTV's .63 rating. A spokesperson for VH1 says the audience share is up about 10 percent, but that the week's weekend ratings have increased by about 13% in the past year.

"It's not all going to happen in one or two weeks," says executive John Sykes. "But we have successfully maintained our audience share with music-based programming. We are sending a message to support new artists that we are here to support new artists with programming that puts music first."

One of the high-profile programs is VH1's "Duets," which features performance series "Duets," which the channel hopes is its equivalent to MTV's "Unplugged."

The 22 debut "Duets," which teams established and developing artists together for a one-time musical performance, featured Melissa Etheridge with Ozzy Osbourne, Paula Abdul with Sade, and B. B. King and Future editions of the show will combine Bruce Hornsby with Bonnie Raitt, Bob Weir, and Pat Metheny, as well as John Hiatt with Matthew Sweet.

"Duets" came about midway into 1996, when we were thinking of a way to keep the program from becoming one that would crystallize VH1's new image," says Sykes. "We didn't set out to make another 'Unplugged.' We should be so lucky to have a franchise as important as 'Duets' relates to an older audience—the 25- to 44-year-old VH1 viewer—who is interested in intimate, live performances. This is a great idea. 'Duets' relates to a channel that VH1 has in the works to create a real brand identity for the channel."

Another recent addition to the VH1 lineup is "VH1 Crossroads," which is a 30-minute daily show that provides a platform for videoclips and live performances from established and developing acts. Atlantic Records is producing the show, which features certain highlights from the series next year, according to Linda Ferraro, Atlantic VP of music video promotion and marketing.

Other new programs include the music-critic round-table show "4 On The Floor," the news/ticker-style programming "The 400 Club," and the new music release news program "Hot List," and the retro-themed "The Big 80s" and "8-Truck Flash-back."

In addition, VH1 began its own upscale version of "Beavis And Butt-head" this year by creating special blocks of videos that contain witty and often satirical videos from the casts of successful television programs, such as "Frasier," "Mad About You," "NYPD Blue," and "Entertainment Tonight."

Earlier this year, the channel added a news division and hired former Rolling Stone senior features editor Anita Harris to head the new division. Harris is also part of the new executive editorial team. In addition, VH1 added veteran television executive Mark Antognetti and Bill Bouyer to the department.

"The addition of the news department enabled us to quickly present news specials following the deaths of Sen. George Mitchell and Sen. Corradina, VH1 senior VP of pro-

gramming and production.

The channel aims to create an annual music and fashion event with the forthcoming "VH1 Fashion & Music Awards," which honors the best-dressed players in fashion and music. The Dec. 3 program, to be hosted by "Wings" star Steven Weber, will contain live performances from the artist and a fashion show. Other hosts: Elton John, K.I. Lang, and Tina Turner.

VH1 has also planned a handful of new series for 1996 (see story, this page).

Many label executives say that VH1 is on target with "Duets" and other new, original productions.

It is important that "Duets" is as important as it is not more important, than pure video rotation for an artist like John Hiatt," says Linda Ingrasso, Capitol VP of visual marketing.

"VH1 is right on track," says A&M president/CEO Al Cafaro. "We have stabilized the channel by focusing more on the artist. We have made a commitment to be there for an artist, they go the distance. They invest in more than just one hit video from an artist. That's important in developing an artist's career, rather than a one-hit wonder."

Cafaro says that VH1 played a significant role in the breakthrough success of Sheryl Crow and Blues Traveler.

"They have been doing a lot of new and different things to expose artists," says Atlantic's Ferraro. "VH1 still plays the videos, which is important, but they also make sure that music is a part of their original productions. The extra programming that goes on at a station that builds up their public persona outside of music video."

Ferraro says that the channel has played an important role in the career of Hootie & the Blowfish, who participated on VH1's "Fairway To Heaven" celebrity golf tournament special.

However, one major-label video promotion executive, who asked to remain anonymous, strongly disagrees.

"The fact that one of the major [music video] outlets in this country hangs its hat on the fact that we are doing it might have also embraced in the last 18 months, and that it plays infernally [overnight], is truly a crime," says the executive, who is referring to VH1's claims that it was among the first to break Hootie & the Blowfish, Crow, and Etheridge.

Other industry executives concede that it might take awhile for some viewers to "discover" the "new" VH1.

"They are very ambitious in trying to create an atmosphere where savvy adults who don't have the time to know what music can be hand-walked toward music that fits their lifestyle," says Jon Klein, Arista senior director of marketing. "It's a hard sell, but it's worth a tough push, and it is going to take some time."

Ingrasso describes VH1 as "a work in progress."

She says, "I've noticed a definite change in the channel—particularly in the last six months. Capital is much more involved in the programming over a year ago. There are a lot more promotion possibilities at the channel now. Some of their specialty programs, like 'Fairway To Heaven' and 'VH1 Crossroads,' are great."

Ingrasso credits VH1 with helping sales of current projects by Raitt, Heart, and Hiatt.

"The VH1 video executives say that VH1 needs to back its lineup

## VH1 To Produce A Variety Of New Series For 1996

Following are descriptions of some of the new series VH1 has on the air for 1996.

• **"Storytellers."** This show will "go inside the creation of some of the greatest songs ever written," says VH1 president John Sykes. The show will contain interviews with both performers and songwriters.

• **"Legends."** This documentary series will detail biographical information about classic acts using performance footage and noted music historians. Among the first to be profiled are Janis Joplin, Jimi Hendrix, and the Who, according to Linda Corradina, VH1 senior VP of programming and production.

with a solid promotional campaign.

Klein says, "Duets" really has the potential to be a great series, but that won't mean much if they don't spend the money to promote it so that they

## TRISTAR ACT IS UP TO 'MONKEY' BUSINESS

(Continued from page 1)

release of its latest album, "Screech Upp," in September.

A Super Junky Monkey show can be disarming. At a typical show at Tokyo's Liquid Room concert hall, four ordinary-looking young Japanese women come onto the stage and smile shyly as the audience applauds their entrance. The bassist and guitarist pick up their instruments, the drummer starts and is lost to view behind her kit, and the vocalist roaches tentatively for the mike.

You think: another cute Japanese girl group that's more seacutie than substance.

That thought is quickly dispelled by a crashing guitar chord that sends the rock rhythm section that comes onto the stage and smashes, sending out slabs of dark, menacing sound; and a tormented voice screaming, "Spit on your past/Spit on your brain/Spit on your life/Spit on yourself!"

Shonen Kitei isn't.

Like many nonmainstream Japanese bands, Super Junky Monkey has been better recommended of Japan than on its home turf.

"American fans are used to this kind of music," says S&M vocalist Mutsumi Takahashi, but in Japan, there are still a lot of people who don't understand it.

The music in question is a potent, energetic blend of funk, thrash, funk, hip-hop, and rock that adds up to a relentless sonic barrage worlds away from the slick pop that dominates the Japanese charts.

"Screech Upp" is the band's first studio album; it came out in Japan last October on Sony Records. S&M's first single, "A-1-E-T-O-H," which was live album titled "Cabbage," released in March 1994, followed by its initial effort for Sony, a four-song mini-album called "A-1-E-T-O-H," which came out in April.

Tristar did a limited release of "Screech Upp" in the U.S. in May. The label decided to rerelease the album this month to follow up Super Junky Monkey's appearance at the Founda-

• **"American Bandstand."** The classic rock 'n' roll show will return to television in specially edited reruns that will contain historical commentary by the show's original host, Dick Clark. VH1 has acquired 50 episodes of the program from the '70s-'80s for rerelease and may pick up new episodes in the future.

"We've unearthed some incredibly early performances by acts like Madonna and Prince in their early days," says Sykes.

Also in development is a still-untilled music-based daily talk show and a call-in music and relationship show.

BRETT ATWOOD

that it exists."

Sykes says that one of the top marketing priorities for the channel in 1996 will be "to get people to tune in to the new music shows and to stay

listing Forum "hard music" event in New York in September, which resulted in a lot of statewide interest in the band.

According to Howard Gabriel, VP&M of Tristar, the album's first single, "Buckin' The Bolt," was released Oct. 24 to college and hardcore radio.

International release plans have yet to be determined, says Gabriel.

He also says that Tristar will be working with Fine Media as its public relations team to connect the band with its audience through fanzines, music magazines, and interviews.

The label also hired Concrete Marketing to work the band at college radio, hardcore radio, and retail.

"We're going to have a comeback out in February," Gabriel says. "We hope the new album, which will have much more English in it, will help get the ball rolling."

S&M manager Yukio Kobayashi says the group's promotional strategy in the U.S. includes interviews in specialty magazines, phone calls to radio program directors nationwide, and promo videos in record stores.

The most striking thing about S&M is the incongruity of four small, Japanese women laying down this sort of bone-crushing funk-metal.

"We don't think of our music as violent or anything; it's just natural—we're doing what we think is right," says Takahashi. Unlike the monotonously one-dimensional music of many bands that do the noise/thrash rock, S&M's music is built up of tightly played pieces that bear repeated listening.

And despite S&M's generally megahertz style, the band has a lighter, more feminine side, as in the school-girlish chants on the "Screech Upp" track "kioku-no-netazou" (which translates literally as "memory of fabric").

While all four S&M members collaborate on the music, Takahashi writes the lyrics, half of which are in English, reflecting the band's long-standing desire to break out of its native Japan.

longer."

Some video label executives want VH1 to be more aggressive in breaking new artists.

"I wish that VH1 didn't have so much of the radio mentality," says Harvey Ledes, epic senior VP of video promotion. "They rarely lead." Another label video promotion executive, who declined to be identified, agrees. "They tend to wait for a song to be embraced at radio before they add it, which means that there are plenty of artists that fall in between the cracks."

VH1 is already responding to such criticism. In November, the channel introduced "Discovery Artist," a program, which guarantees clip rotation and interstitial programming support to promising new artists.

Sykes says that the VH1 team will do whatever it takes to overcome the stigma of the "old" VH1.

"We carry the baggage with cable operators and labels from the last 10 years," says Sykes. "Thank God the music industry and viewers are embracing our new strategy. We have a long way to go before we are finished, but we are receiving some tremendous support."

Publishing is through Sony Music Publishing.

"We wanted to play in other places, any place," says Takahashi. "We weren't thinking of just the U.S. as a possibility, but it turned out that it was America that we first played overseas."

Takahashi's lyrics are mostly upbeat: "Open up your mind, open up your mind/Think about it/Heaven is now/Heaven is now," Takahashi sings on "Buckin' The Bolt." But on another "Screech Upp" track, "Get Out," she delivers a blistering attack on some one to whom she seems to have taken a dislike: "You start movin' up and become such a snob/You know you stay in the back/Walkin' on heads then kick the shit out of 'em."

S&M got its start in 1991, when guitarist Keiko met Takahashi, bassist Shinobu Kawai and drummer Matsu-dashi joined later to complete the lineup.

The eclectic list of musical influences cited by band members includes everything from King Crimson, Faith No More, James Brown, and Ozzy Osbourne.

Keiko's hard-rock background shows in the killer riffs that are an S&M trademark.

Band members are quick to point out that the name Super Junky Monkey has no special meaning—they just like the sound.

S&M's first big break came in October 1993, when it played a show in New York. Since then, Super Junky Monkey's music has evolved into multifaceted, genre-busting style that has one key feature: you never know what's going to come next.

In Japan, S&M's live shows are still very "punk-oriented." "Screech Upp" has sold just 25,000 copies.

The band does not yet have a U.S. booking agent, but Gabriel says that the band is "hoping to have it tour in the spring."

Assistance in preparing this story by Jeff Labrecque of Tradi Myster Rosenberg in New York.

## RETAIL BANKS ON HOLIDAY SALES SURGE

(Continued from page 1)

to explode, a lot of music retailers didn't have expertise, nor were they financially sound. But it was the wave of the CD, and those didn't die. Now, the flip side is true; the retail chains have very sophisticated business people running them. But I don't know if they can survive in the world can stop what's cooking at this time.

Another senior distribution executive says, "It's just a matter of fallout, and now it's just a matter of seeing who will be the new survivors. The ones who do some 'awfully big accounts' may wind up in trouble.

Music manufacturers say they realize that the problems retailers are experiencing will probably come back to haunt them next year in the form of returns. "We are probably going to eat returns like candy," says a financial executive with one of the major labels.

This year was marked by high returns also, according to label executives. Usually, returns from the previous holidays are compared with the same period but in 1995 most of the majors experienced a 20%-30% return rate through June.

With the gift of superstar releases due this quarter (Billboard, Nov. 11), "developing artists are getting creamed," and not all the superstar packages are complete. The head of sales at one major label.

However, Madian predicts that the glut of big releases will result in labels cutting back on work current releases in the first quarter, exceeding 1994 with a brighter start.

Music industry executives also fear that the music consumer has his mind on adult entertainment. "I don't know, in some way, is one of the main reasons that music sales have been flat this year.

"We are being affected by other media, such as senior discount programs. "You have Sega, Nintendo, CD-ROM, Windows, and the Internet, it is hard to affect music sales."

Indie music manufacturers say that the move to build large multimedia stores has contributed to the problem of overvaluing. Distribution executives estimate that total retail music sales has grown 25% over the last year.

"The fundamental problem of too much retail space hasn't corrected itself yet," says one senior distribution executive. "The market is overvalued, and in contrast, to me, the price war is accelerating that. It is putting such financial pressure on everybody that the guys who aren't going to make it in the long run now aren't going to make it in the short run. They will go out of business sooner."

The president of one major retail chain concurs with that assessment, but says, "The price war is the real problem. When you lose 5% or 6% in margin over a year, if you work through the rest of your problems."

Terry Woodward, president of 145-unit, Owensboro, Ky.-based WAWorks, says he needs more equipment. "Everybody thought we had to grow, instead of making sure we were profitable. We overestimated ourselves, and now we can see, using hindsight, that we had a deal. There are stores that will close. I am concentrating now on how many stores. It is having, but how many profitable stores."

This is a lucrative, but word-of-mouth says, is the product's perceived value. "The giveaway of CDs at low prices has got to stop if we are going to maintain a viable industry," he says. "We wouldn't have had such a drastic change in retailers' balance sheets if it weren't for the discounts."

One executive with a Midwest-based chain says, "We are in a business where some people like to use CDs as new prizes. The biggest thing that has led to the current situation is that the perceived value of the CD is so much less than it was three or four years ago. The biggest thing retailers saw a lot of short-term gain because of that in 1994, but the pain coming now from the short-term gain will lead a lot longer."

Dick Lipton, president of 145-unit, Milford, Mass.-based Strawberies, adds that while traditional music retailers did their fair share of overvaluing, the real pain is being the big players are the ones building the stores where they aren't necessarily needed."

In the markets where Strawberies comes from, from Washington, D.C. through New England, 170 big-box stores carrying music have opened in the last two years. In addition to Media Play, Tower, and H&M outlets, the store carries music at the big box outlets in the Northeast, and the addition of music to Circuit City. Also, Best Buy broke into Strawberies' market and eight stores in the Washington, D.C. area and likely will move north in 1996.

Lipton calls the continued building of music retail stores by the big players an "absurd." He adds, "A lot of people will close a lot of stores next year."

In fact, some retailers argue that the one-two punch of predatory pricing and big box stores in the Washington, D.C. area, and likely will move north in 1996.

A Musicians' spokesperson defends

Media Play's pricing strategies, saying that they abide by label minimum-advertised-pricing policies.

Retail executives have been calling on labels to help stabilize the account base. But until recently, PGD was the only company to take a stance on loss-leader pricing. PGD's policy suspended business with accounts selling front-line CDs below cost for 90 days.

Earlier this month, WEA apparently expressed concern about the health of the account base, issued a strong minimum-advertised-price policy that could hurt retailers engaging in loss-leader pricing (Billboard, Nov. 25). That policy cuts off cooperative advertising for 90 days if accounts advertise front-line CDs below the company's MAP prices in print or broadcast ads or through in-store displays.

But even if the WEA policy jolts other majors into jumping on the bandwagon, for one chairman fears it will be "too late." One executive says, "One distribution executive agrees. The only way we can help the retailers is by giving them some of our bottom line, and we aren't about to do that."

One exec is not in sales says that the weakness of the account base will have serious ramifications for the labels. "We are not going to see any more of this, and we have allowed it to happen."

The music industry had an exclusive distribution channel through record store chains, says, and as decisions by the labels have weakened that account base and forced it into other product lines that have higher gross margins.

That executive also wonders if it is too late for labels to help retailers and sug-

## NEW POSTS FOR SCHLAGER, NUZZIATA, GILLEN

(Continued from page 2)

position she's held within the Billboard organization," adds White, "and we're thrilled to have her continue a distinguished career into the pivotal post of new editor."

Prior to joining Billboard in November 1985, Schlager worked as a reporter and editor for the *Washington Post* and *News*, *Gannett Western-Beckland Newspapers*, and *The New York Post*, where he was associate features editor for the *New York Times*. He is a former journalist from the *University of Missouri-Columbia*.

Nuzziata was managing editor of the trade publication *Pro Sound* before being joining Billboard in September 1989 as technology editor. At Billboard, she edited the Pro Audio section and

covered news stories on all aspects of the music and video businesses before being named senior editor in January 1993. She has a bachelor's degree in journalism from St. John's University.

Gillen joined Billboard in February 1989 as a copy editor and later served as assistant editor. Prior to Billboard, Gillen (succeeding Nuzziata), and co-editor of Billboard's album reviews page. In December 1985, she assumed the new position of senior editor. She has a bachelor's degree in English from the University of Maryland.

Prior to joining Billboard, Gillen was a feature writer and editor at the Tampa Tribune and St. Petersburg Times. She has a bachelor's degree in English from Florida State University.

## ASCAP-DEEMS TAYLOR AWARDS

(Continued from page 2)

Harris, for his article "Easy Street" in *The Source*; Joseph Horowitz, editor of the program book *"The Russian Stravinsky"*, in the *Rocky Mountain Post*; Mark Kohn, in his article "Roll Out The Last Barrel" in *Detroit Free Press*; Thomas McGraw, for his article "Schoenberg's Brahm's Lecture" in *the New York Times*; and in *the Journal of the Arnold Schoenberg Institute*; Patrick Smith, editor of *Opera News*, for the publication's consistent high ratings; Neil Strang, for his article "A Great God" in *the Washington Post*; and "The New York Times" and "The Downward Spiral" in *Rolling Stone*; and Marcus McPeck Vazzara, for his article "Rap And La Raza" in *Request*.

In addition, special citations will be presented to Leonard Stein, director

of some music manufacturers should instead focus on ways to ensure that music sales continue to grow through other avenues, even if account base succumbs to downsizing.

"We are moving toward different delivery systems for music product in the future clearly that is coming," he says.

According to mid-year 1995 figures from the Recording Industry Assn. of America, unit shipments of music recordings grew 1.8% over the same period last year.

That executive argues that the labels should look to sell music in retail categories beyond traditional music accounts. Some may recall A&M, which has launched an 800 number to sell music (Billboard, Sept. 28, Nov. 11), in direct-marketing music to consumers.

Given that direct marketers will be a fact of life, the label executive says record companies should control their own destinies. "I want to know who my customers are. I want to market to them directly," he says.



by Geoff Mayfield

**MEET THE NEW BOSS:** As predicted here last week, R. Kelly does one position better than his previous album, "12 Play," as his new self-titled set debuts at No. 1 on the Billboard 200. He opens with a handsome first-week number, 248,500 units, which places him 28% ahead of a still-growing Mariah Carey (194,000 units), a 5% gain over last week's count and 40% ahead of the next highest debut, the No. 3 soundtrack from Whitney Houston's "Waiting To Exhale," which debuts through more than 170,000 units in its initial week.

As expected, new from Melissa Etheridge (No. 6, 115,500 units) and the Rolling Stones (No. 9, 104,000 units) also make splashy debuts. And for the first time, the top of the chart shows the sort of comp that suppliers and merchants alike are anxiously awaiting, as each of the top 11 titles are over the 100,000-unit mark, a feat that should continue on next week's chart, when the Beatles and Garth Brooks pour gray over the already bright shopping traffic that occurs on a Thanksgiving weekend.

**NEW STANDARD:** R. Kelly's opening sum is more than double the best week he enjoyed with his second album, "12 Play." There were two weeks in 1994 when that title topped 180,000 units; in both weeks, the album was No. 3 on the big chart. It was the week that sat between those two that saw "12 Play" slide up to No. 2, and, ironically, its sales that week were lower, in the range of 87,500 units.

**YEAH, YEAH, YEAH:** Guessing how much "The Beatles Album" will move over its first week success to be more of a spate for industry insiders than football pools—and during this time of year, that's saying something. With the Thanksgiving holiday pushing up our deadlines, we do not have the early read from retailers that we enjoy in a normal week, but a grass-roots poll by Billboard's editorial staff suggests that the Fab Four will outdistance Garth Brooks this year.

Without concrete numbers, I hesitate to guess what "Anthology" will do its first week out, but the handsome returns from the Nov. 19 broadcast on ABC—the first of a three-part series—and wall-to-wall retail-placed advertising will help. The album is expected to debut at No. 1, and whatever the number, Michael Jackson's "HIStory." That set, with an opening-week sum of 289,000 units, holds the single-week record for a double-length album in the SoundScan era. Based on overnight ratings from 33 markets, ASCAP estimated that 47 million viewers saw the Beatles telecast.

Just a little less than a year ago, the Beatles invaded stores with "Live At The BBC," another unique double-length album. Although it did not have the splash or publicity attached to this new collection, it did open with a rather handsome 380,000 units. The difference between this number and whatever the real one does will help industry watchers quantify the value of an all-time classic.

**RIDE 'EM, COWBOY!** While all eyes are on the Beatles, never underestimate the power of Gram. A year ago, his "His" hit through more than 19 million units. It was the week that I wrote that it would be a double-edged sword on a par with a great-hits-set, and it might also be safe to say that Brooks' popularity has leveled it since the earlier part of this decade. But Brooks has singles that he has massive appeal that extends beyond the traditional country market. His new single just entered the second week of the Hot Country Singles & Tracks since that chart began using Broadcast Data Systems information, and he has a Fox special scheduled to appear on Thanksgiving. All of those factors point to the potential for a huge debut, although I still think the Beatles will win the dust.

**FAST TRACK:** Christmas albums win the Billboard 200's chart honors, with Mannheim Steamroller (15-16, a 5% increase) grabbing Greatest Guitar and Faith and Family (19-20, a 15% increase) making double-digit scoring. Faisness and HBO exposure continue to spike last week's Fox's *Descender of Arc* Forest Gump soundtrack (which bullets 102-100). Last week, it kept 168-162 with a 71% gain after the film made its HBO debut.

Remember that this column already predicted that Mannheim's Christmas Set could be No. 1 in year's end. The "Waiting To Exhale" soundtrack is another candidate, and Mariah Carey could also return to the top slot before Santa Claus finishes his rounds.



## I.R.S. ALTERNATIVE AGAIN; IMPRINTS EXPLORE GENRES

(Continued from page 11)

Angeles modern rock trio Gren. In the first quarter of 1996, the label plans to release "French," a new studio album by founding U.K. punk act the Jesus Lizard, and a new studio album by William Orbit's group Torch Song. Over The Rhine and new signs Three Day Weekly are scheduled to go into the studio at year's end.

In addition, dada is expected to deliver an album for the first quarter that will be a priority for the label. Copeland says that he is in contract negotiations with four acts.

### TRADITIONAL ROCK

I.R.S. has established its subsidiary El Dorado Records as an outlet for what Copeland calls "traditional rock product"—rock that's not alternative.

Copeland says that he has released Peter Frampton's "Frampton Comes Alive III" and "Avalanche," by the Spanish rock band Heres Del Silencio.

Another act that could wind up on El Dorado is Paul Carrack, whose album "Blue Views" will be released in Europe this year. The journeyman vocalist is a major name, before the U.S., where it will be issued in the first quarter of 1996.

Gai Saber (provincial French for "joyous act") has been set up as "an art label," according to Copeland. The company has released the Christmas album "Mother & Child" and "Rite Of Strings," a collaborative

effort by veteran jazz fusionists Stanley Clarke, Al Di Meola, and Jean-Luc Ponty.

I.R.S. also handles Tribal Records, a long-running imprint operated by Rob Disteaux and Mark Davenport. A compilation, "This Is The Sound Of Tribal UK 2," is due Dec. 5, followed by the collection "House Music" on Jan. 23 and "House Foundations" on Feb. 6.

Pangea, I.R.S.'s joint venture with Copeland's management client Sting, continues, but label's latest release was Mike Figgis' sound-track album for his film "Leaving Las Vegas," which features vocal performances of standards by Sting and Don Henley. Early in 1996, Pangea will issue a new album by veteran British blues artist Nine Below Zero.

Copeland says that since Pangea reflects Sting's musical vision, "it will probably end up being the most varied of the labels."

Primal Records is a nongenre-specific joint venture with songwriter Tena Carr; the imprint has just issued "Silas Loder," a solo project by L.A. session musician Gurney Wells. "I'm open to any kind of interesting deal," Copeland says in reference to Primal. "If somebody comes to me and makes me an interesting proposal, and the price is right, I'm open to all kinds of stuff."

I.R.S. also operates Hemisphere, a world music imprint whose repertoire is derived from EMI's vast in-

ternational holdings. January releases from the label will include a best-of collection by Zimbabwean vocalist Thomas Mapfumo and "Luna" by the Argentine tango master Astor Piazzolla.

Beyond these entities, Copeland says, "at some point, I am going to do a country label, with the next 12 months. The reason I love country music, I've got a good Nashville [management and publishing] office, which I've had for four years... [and] I've developed a lot of good relationships in the Nashville community."

Copeland suggests that I.R.S.'s re-focused efforts began in discussions with former label president Jay Boberg.

"We looked each other in the eye about a year ago and said, 'This company's too small for the both of us. What are we gonna do?' I said, 'Jay, the obvious thing is, why don't you take one of these lucrative jobs that are out there and move on? It'll be better for you and for me.' He said, 'You're trying to get rid of me, and I said, 'Look, you stay and I'll go, but one of us has got to do the right thing here...'"

Boberg ultimately became president of MCA Music Publishing. Copeland says, "Jay and I are still very close, and we remain partners on our publishing company [Bugle Songs]."

Another key longtime I.R.S. employee departed in 1995: GM/senior

VP Barbara Bolan, who left for Virgin Records.

Copeland says that Boberg's exit "freed up a big chunk of money, so I've been hiring more radio people and expanding the company. I brought in [former Mercury and American executive] Mike Bone [as senior VP/GM]... I've been very happy having another who's a pro, who's been around, and has a whole bunch of other impacts."

Copeland says that I.R.S. plans to bring in three or four more promotion people, which will bring the promotion staff to 12. At one point, the label's promo team numbered only three.

He says, "We don't expect to have a huge roster, but... we will end up having more promotion people per act/signing than any label in the country."

Of the impetus for his company's burst of activity, Copeland says he had reached a crossroads and wanted to get up the ante.

"At my point in life, I said, 'What am I doing? Do I really want to be in a situation where I have a small record company, kind of diddling around, or do I want to have a vibrant, hot company?' I said, 'Wait a minute, if I'm going to do this, I want to do it right.'"

## AIR SUPPLY BREEZES BACK WITH ASIAN PROJECTS

(Continued from page 11)

nored by Western artists," says Gardner, "and it seems the only reason is that they think karaoke is too [amateurish]." Now And Forever Karaoke is a great personal expression to demonstrate the incredible potential of karaoke in Asia."

The video portion was taken from two Air Supply concerts in Taiwan from 1991. Both shows were backed by the Taipei Philharmonic Orchestra's string section. The disc will also include five nonkaraoke music videos.

"Now And Forever" features 13 live songs from the concerts and is set for U.S. and European release in January by Giant. The Asian version will be distributed by BMG and includes two previously unreleased tracks: "Now And Forever" and "The Way I Feel About You." The Asian version is a Taipei hotel room between concerts.

It is the first greatest-hits album since Air Supply moved from Arista to BMG, while the karaoke album will be the duo's first video effort since 1992.

KTV, a Singapore-based regional satellite TV channel that offers 24-hour live, has also registered its agreement to run special promotional telecasts of the album.

The commercial value is huge. Sales of the karaoke software in the Asia-Pacific region are estimated at \$100 million-\$250 million, approximately one-quarter of the entire video market. Top Chinese discs register an average of approximately 200,000 units. Air Supply's laserdisc will wholesale for about \$65 (Denver's will run versions for \$55), and will also be available on VHS. CD-Video and CD-ROM versions could be out in 1996.

Hitchcock and Russell's experience in the video and CD-ROM markets, and the duo have never missed touring annually. In 1995, they were involved in a

five-week promotional tour, a five-week concert tour (including six dates in China), as well as promotion for the karaoke project.

"We knew that BMG would be the ones to bring it home because of [Gardner's] and a commitment to the type of quality this thing needs," says Hitchcock. "It was a perfect opportunity to do something really personal for our 20th anniversary."

## SALES SLOWDOWN IN GERMANY ECHOS U.K.

(Continued from page 11)

nine months of 1995—volume sales of the dominant CD format increased 6.8% with 114.4 million units. CD sales were stimulated by low-priced CDs in the category increased 22.8% (in unit sales), and to a lesser extent, new releases.

Full-priced CDs increased unit volume by 5.7% in the first nine months of the year.

However, there was a slight decline in premium-quality catalog product. Mid-price CDs were down 3.8%. With the total volume of 213 million, cassettes continued their de-

cline and finished 16.4% down from the same period last year.

Vinyl albums accounted for only 300,000 units and now occupy nothing more than a niche.

"The success of local productions, which rocketed to the top of the German charts, is gratifying," says Stein. He states that Pur, Die Fantastischen Vier, Die Arzte, BAP, and Herbert Grönemeyer, along with consistently successful German dance productions, prove that local music has reached international levels of quality.

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With Billboard Online's newest enhancements underway, users can now witness the countdown to the Billboard Awards show airing December 6, access exclusive information on the best unsigned acts, and see what's selling in stores each week.

Check out Larry Flick's "Debut Asks The Experts," featuring a Q&A forum between users and Steve Flaster, General Manager of Unique Distributing, a leading one-stop distributor specializing in urban/dance music. This month's topic: The Nuts and Bolts of Indie Distribution.

For more information about Billboard Online, call Vince Beece at 212-536-1402/1-800-449-1402 or fax him at 212-536-5310.

Musician magazine is now accepting entries for its 1996 Best Unsigned Band competition. Featuring an all-star panel of judges comprised of Steve Winwood, Pearl Jam's Stone Gossard, Adrian Belew, Juliana Hatfield, Jimmy Jam, Pat Metheny and Matthew Sweet, the contest carries a unique opportunity for unsigned bands and artists to showcase their talents.

Winners will be featured on Musician's Best Unsigned Bands CD. In addition, they will appear in the pages of Musician magazine and receive thousands of dollars worth of equipment.

The deadline for entries is December 31, 1995. Information and entry forms can be obtained by calling 800-8UB-7096.



## BEATLES SET HOT AT RETAIL

(Continued from page 101)

band the Top 10.

Tower in Nashville threw a midnight sale that drew a crowd of 300; Beatles buyers received free posters and a chance to win an autographed Beatles lithograph at a 1 a.m. drawing. According to supervisor Emily Happeh, the Beatles ruled with 300 midnight sales, versus 180 units of "Fresh Horses" and 25 of "The Ghost Of Tom Joad."

But Brooks received his own fate at Tower in Music City: The cover closed at 2 a.m. and reopened at 6:30, with a live radio remote by country WSM-FM.

All six CD Connection stores in Ohio opened at midnight to sell the big releases, and the Beatles were the clear winner, according to John Manes, buyer at the Dayton, Ohio-based chain, "Anthology" sold 329 copies, while the Brooks album sold about 50. Springfield came in a distant third, with seven copies sold.

Russ Bach, president of Cema, says that 2.5 million units of "Anthology" hit stores on Nov. 28, with another 1.5 million hitting the marketplace by Nov. 22, leaving the initial spread at 4 million units. The set has a suggested list price of \$149.95.

As of Nov. 21, only 20 stores out of 17,000 had a problem with shipments.

"This is probably the foremost exciting first-day sales in a new release in this time in years," Bach says. "With two more documentary shows to go, I am now betting that the Beatles will move more than 1 million units in its first week."

That would give "Anthology" the highest debut-week sales volume for an album since SoundScan began projecting sales in 1991.

Some street-date violations on the Beatles "Anthology" VHS were reported, with mass merchants and nontraditional retailers the main culprits.

According to Manes of CD Connection, Kmart put the Beatles album on sale in Dayton on Monday afternoon. Manes called Capitol, which in turn apparently called Kmart, and eventually the album was taken from the shelves.

Bach concedes that there were probably more street-date violations than usual. When store employees

showed up at work in the morning, Bach says, "people were standing in line to get it, and some stores just gave it in and began selling it right away. It's so bad." But we are joking; the situation.

Tower's L.A. regional manager, Bob Feter, says that the regional supermarket chain Kroger, which is selling "Anthology" at the low price of \$22.95, sold the album out at noon on Nov. 20. Best Buy quickly followed suit, according to Feter.

Some store personnel maintained

that their companies approved breaking the street date. Eric Finley, a district media manager at Best Buy's Perimeter store in Atlanta, says the outlet had to "corporate OK" to place "Anthology" on sale at 5 p.m. on Nov. 20. A Nov. 21 wire-service report quoted a Target manager in Albuquerque, N.M., as saying that the outlet's Minneapolis home office approved putting the album on sale one day early.

While Best Buy's "Anthology" price of \$22.95 was only \$1 lower than the

\$23.99 advertised at several traditional music chain outlets, the 220-unit chain sweetened its deal with the offer of a free limited-edition interview CD (BIBO 100).

At Best Buy's West Los Angeles store, which opened last week, "Anthology" had sold 2,000 units by midnight on 21, according to media assistant Brian Roth.

Assistance in preparing this story was provided by Chet Flippo and Deborah Evans Price in Nashville.

## QUESTIONS ARISE AT MCA AS MORRIS SUCCEEDS TELLER

(Continued from page 61)

erations of MCA Records until a new president is named.

While the movement at MCA has fueled widespread speculation, exactly what Morris will do at the label remains to be seen. Morris, who is based in New York, spent Nov. 20 and 21 in Los Angeles meeting with top executives at MCA and the MCA Music Group.

Sources say that Morris could make moves as early as Monday (27). Possibilities include naming a new president and signing a deal with Intersepe, home of the controversial but successful Death Row imprint, which was recently cut loose from the Warner Music Group.

While Morris would not reveal specific plans, he praised the work of Teller and is optimistic about the future.

"I made a lot of progress in a lot of different areas," Morris says. "I have a lot of respect for him... I hope I can further the growth of the company."

On Nov. 17, his last day at MCA,

Teller said that his resignation was a result of conflicts with the senior management at MCA Inc. "We had different perspectives on how to move forward," he said.

Teller said that he was proud of his accomplishments during his seven years at the label, pointing to the company's international expansion, its acquisition of Geffen Records, and its growth in market share.

"This is one of the most profitable components in MCA Inc. for several years in a row, and I am very proud of that achievement," Teller said.

With his appointment, Morris says that he will be focusing on "reimagined I've ever felt. I'm very excited about being part of the team with Edgar and Ron." His comment refers to Edgar Bronfman, president/CEO of MCA parent Seagram Co. and acting chairman of MCA Inc., and Ron Meyer, president/COO of MCA Inc.

Morris says he will be taking a look at the MCA record. "There are a lot of very good label deals in place, and we will be looking at the whole thing."

Given Morris' record, he is likely to make some dramatic changes at

MCA. While running Atlantic Records, Morris was credited with establishing Atlantic Nashville, assisting in the launch of Intersepe and EastWest Records, purchasing 50% of Rhino Records, and creating a "V" Vision Entertainment.

Morris applauds the shift at the Warner Music Group, in which Fuchs was ousted and replaced by Warner Bros. Pictures executives Terry Semel and Robert Daly (Billboard Nov. 29).

"I hired most of the people at that group," Morris says. "And the fact that they have hired Semel and Daly, who are lovely men of tremendous character, does my heart good, because those people are in good hands."

Morris calls the Warner Music Group the "premiere record division in the world." He adds, "That sets an example for all of us... It was the home of some of the most brilliant people in the record business, including David Geffen, Ahmet Ertegun, Mo Ostin, and Bob Krown. It will take years to accomplish what they did."

Many of those players are now affiliated with MCA. DreamWorks SKG, Geffen, and New Line Entertainment

## A 'Sweet Day' At No. 1 For Carey, Boyz II Men

THE POTENT TEAMING OF Mariah Carey and Boyz II Men gives both artists another No. 1 hit on the Hot 100 as the pair's "One Sweet Day" is the fourth single to enter the chart at the top. Carey thus becomes the first person in chart history to have two singles debut at No. 1. "Fantasy" did the trick just eight weeks ago.

The first two singles from Carey's "Daydream" came close to leading the hit parade back-to-back. Whitney Houston's "Exhale (Shoop Shoop)" entered the Hot 100 at No. 1 last week, preventing Carey from joining Elvis Presley, the Beatles, and Boyz II Men as the only artists in the rock era to have back-to-back No. 1 hits.

Carey joins a very small club of artists whose consecutive No. 1 singles were interrupted by just one hit. The Bee Gees did it twice in the 1960s. Deep Blue 7 followed by Play-Hi's "Baby Come Back," the Bee Gees' "Stayin' Alive," Andy Gibb's "Love Is Thicker Than Water," and the Bee Gees' "Night Fever." In 1981, Daryl Hall & John Oates' "Private Eyes" was succeeded by Oleta Newton-John's "Physical" and Hall & Oates' "I Can't Go For That (No Can Do)." In 1983, Michael Jackson's "Billie Jean" and "Beat It" would have been consecutive No. 1 hits, save for Dexy's Midnight Runners' "Come On Eileen."

"One Sweet Day" is the 10th No. 1 for Carey and the fourth for Boyz II Men. That means that Carey is just one chart-topper away from tying Madonna and Whitney as the female solo artist with the most No. 1 hits. Carey has been No. 1 for a total of 37 weeks, putting her in a tie with Michael Jackson for third place among artists with the most weeks at the top. Only Presley (52 weeks) and the Beatles (50 weeks) have been in pole position longer. Boyz II Men may only have four

No. 1 singles, but they have resided at the summit for 34 weeks, thanks in part to the 13-week run of "End Of The Road" and the 11-week run of "I'll Make Love To You."

PERSONAL BESTS: Two artists who debut in the top 10 of The Billboard 200 have established new career highs. K. Rellif's fifth album enters at No. 1, besting the No. 2 peak of his previous release, "E2 Face."

Melissa Etheridge is her No. 6 with "Your Little Secret." Her previous high mark was the No. 15 post-venom "Yes I Am."

STILL IN THE HOUSE: Martin Page's "In The House Of Stone And Light" begins its second year on the CD and Hot Adult Contemporary charts. The Mercury artist broke the AC longevity record two weeks ago when he hit the 50th week on the chart by ending it by dropping off the chart, as it reverses course by moving 19-18.

Page fans should note that one of his older songs has shown up at a new high: "I've Begun To Feel Fine" on the CD and the Monkees' "Pool It" album for a cover of "Secret Heart," a song Page co-wrote for the British outfit Tight Fit.

TWELFTH MONTH: Larry Cohen of Trumbull, Conn., notes that "December" by Collective Soul is still in the top 40 during the month of December. You might remember that, just last year, the Four Seasons were in the top 40 at the beginning of the month, and the album 1963 (Oh, What A Night!). Cohen says the last time a month in the title of a top 40 hit coincided with the month of the song's reign was in 1962, when "November Rain" by Guns N' Roses was No. 40 the week of Nov. 7.

## DISCO BEAT

### ESSENTIAL REFERENCE GUIDES

- 1. International Buyer's Guide:** The worldwide music & video business directory, directed, packed with record & video co's, music publishers, distributors & more. \$109
  - 2. International Talent & Touring Directory:** The source for U.S. & International talent, booking agencies, facilities, services & products. \$95
  - 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operators across the USA. \$135
  - 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry. \$50
  - Nashville 615 Country Music Sourcebooks:** The most comprehensive resource of business-to-business listings for the Nashville region & country music genre. \$50
  - 6. NEW! The Power Book Fall 1995 Edition & Spring 1996 Editions:** The ultimate guide to radio and record promotion. Lists Radio Stations (Country, Rock, R&B, Top 40), Records, Comics, Music Syndicators and Top 100 Addition Markets. \$75 each (Fall and Spring issues)—order forms follow now & save more than 40%—mail in March '96
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